

# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

M.P." Always Gets Its Audience. Into whatever the Royal Canadian Mounted Police ride, audiences surrender willingly. A review in Variety tells why: "There is anything new under television lights . . . ('R.C.M.P.') is it . . . the freshness lies in . . . every character, major and minor . . . Top thesping and casting get the credit here, plus some of the nicest lensing ever shown . . . will reach top acceptance wherever it goes . . . high drama and suspense in every show." No wonder audience count soared 800% over previous programming when the "'R.C.M.P.'" paraded into Atlanta over WLW-A. And Nielsen reveals: Baltimore, WBAL-TV — viewers up 37%; Cleveland, KYW-TV — up 85%; Columbus, WLW-C — up 71%; New York City, WNEW-TV — up 138%; in Los Angeles,

KTTV — up 48%; San Diego, KFMB-TV — a rise of 20%. Success Over And Over Again. In Boston, over WBZ-TV, with a 29.9 rating and 51% share, "'R.C.M.P.'" leads all programs in its time period . . . captures more than twice the audience of its nearest competitor. In Cadillac-Traverse City, Michigan, over WWTV, "'R.C.M.P.'" doubled the ratings of previous programming with a 38.6 rating and a 78% share of audience. "'R.C.M.P.'" is the only dramatic series based on the experiences of the world-famous Royal Canadian Mounted Police, ever to receive its official endorsement and cooperation. To capture bigger audiences, mount up and ride with "'R.C.M.P.'"

NBC TELEVISION FILMS, A DIVISION OF CALIFORNIA NATIONAL PRODUCTIONS

**CNP**

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they  
always  
get  
their  
audience

## IS CLIENT TV SHOW FINANCING ON THE RISE?

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DIGEST ON PAGE 4



**VITAL BUY/6TH CITY/KTRK-TV**

**HOUSTON**



# LOCAL RETAILERS DEMAND IMMEDIATE RESULTS

## IN PHILADELPHIA RADIO, THEY BUY WPEN

SNELLENBURGS DEPARTMENT STORE has bought WPEN for Nine consecutive years. No other radio station can make that statement.

RENAIRE FOOD PLAN selected only WPEN to promote a Sunday open house. More than a thousand people responded.

PENN FRUIT SUPER-MARKETS uses more time on WPEN than on any other two stations combined.

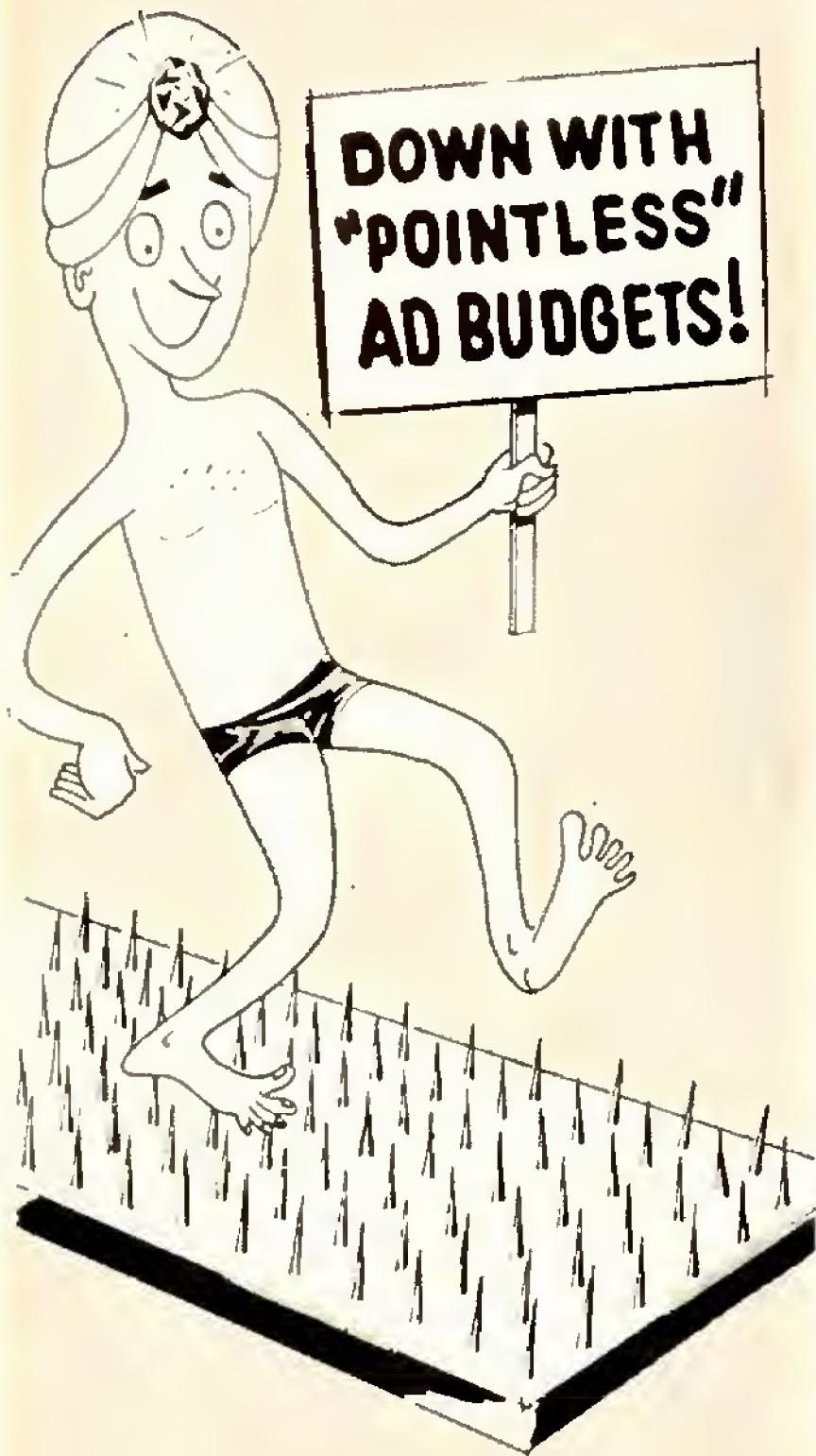
In the Past 5 Years WPEN HAS CARRIED MORE RETAIL ACCOUNTS THAN ANY OTHER LOCAL STATION.

OUR BEST SOUND IS A  
RINGING CASH REGISTER

**WPEN**  
PHILADELPHIA

Represented Nationally by GILL-PERNA New York, Chicago, Los Angeles, San Francisco, Boston, Detroit, Atlanta  
THE CONSOLIDATED SUN RAY STATIONS . . . WPEN - Philadelphia • WSAI - Cincinnati • WALT - Tampa

**if you're no  
"fakir" you'll  
want facts**



**for all the facts  
just call  
SAN ANTONIO'S**



ABC Television in San Antonio...  
the Greatest Unduplicated Live  
Coverage in South Texas!

Represented by  
**THE KATZ AGENCY**

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THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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# PURVEYOR'S PARADISE

Iowa has 25% of all the Grade A farm land in the U.S., and its farmers average \$14,187 per year income from this choice land. Yet farm income is *only half* of the picture in Iowa where income from industry now *equals* that from farming.

WHO-TV covers 57 high-income counties in Central Iowa — one of America's most unique television markets. It embraces more top-income farm counties than any other television market in the U.S., and gives you Des Moines — Iowa's largest metropolitan center — as a bonus. In all, this is a big, important \$2 billion market.

Reach more of Central Iowa's prosperous rural and urban families, alike, with WHO-TV. It's an area worth reaching with the best you can buy. Ask your PGW Colonel for availabilities soon!

*Source: Sales Management Survey of Buying Power, July 10, 1960, and SRDS, October 15, 1960.*

**WHO-TV** is part of  
Central Broadcasting Company,  
which also owns and operates  
**WHO Radio, Des Moines**  
**WOC-TV, Davenport**



# WHO-TV

113 • D

**NBC Affiliate**



 Peters, Griffin, Woodward, Inc., National Representatives

# The strong network on week nights

As the figures show for every quarter hour but one during the heavy buying period, Monday through Friday, ABC-TV is the number one network! ABC's leadership also displayed itself for the entire week, ending January 1, 1961.\* ■ Supporting the general leadership are specific facts like the weekend achievements which showed ABC-TV's Roaring Twenties outdrawing Net Y's Bonanza, and New Year's Day, capturing over 53% of the three networks' Share of Audience with American League Football Playoff—a fitting climax to its first television season on ABC-TV. ■ Moreover, the two highest rated programs of the week were on ABC-TV: Sunset Strip with 31.4, and The Real McCoys with a 30.5. ■ So with the New Year—again the trend is to ABC-TV—and like we say—there is nothing harder to stop than a trend.

## RATINGS MONDAY THROUGH FRIDAY 7:30 PM TO 11:00 PM

	<b>ABC-TV</b>	<b>NET Y</b>	<b>NET Z</b>
7:30-7:45	<b>14.4</b>	15.4	15.1
7:45-8:00	<b>15.8</b>	15.7	15.3
8:00-8:15	<b>16.9</b>	15.1	16.5
8:15-8:30	<b>18.0</b>	15.8	16.6
8:30-8:45	<b>21.3</b>	14.8	15.9
8:45-9:00	<b>22.0</b>	14.7	15.8
9:00-9:15	<b>22.3</b>	16.5	14.7
9:15-9:30	<b>22.7</b>	16.9	14.5
9:30-9:45	<b>23.6</b>	17.6	13.7
9:45-10:00	<b>23.6</b>	18.7	13.6
10:00-10:15	<b>22.5</b>	18.0	12.7
10:15-10:30	<b>21.6</b>	18.0	12.6
10:30-10:45	<b>18.4</b>	16.1	13.6
10:45-11:00	<b>16.9</b>	15.8	13.5

# and the leader all week

	WEEKDAY AVERAGE RATING	OVERALL AVERAGE RATING FOR WEEK MONDAY THROUGH SUNDAY
<b>ABC-TV</b>	<b>20.0</b>	<b>19.1</b>
<b>NET Y</b>	<b>16.4</b>	<b>18.1</b>
<b>NET Z</b>	<b>14.6</b>	<b>14.2</b>

\*Source: Program-appraisal supplement to national NTI reports for week ending January 1, 1961, Nielsen 24 Market TV Report. Average audience. Sunday 6:30-11:00 pm, Monday through Saturday 7:30-11:00 pm.

## ABC TELEVISION



### GATEWAY TO THE HEART OF SOUTH CAROLINA:

The 257,961 people who make WIS-Television's home market the state's largest metropolitan area (and a close second in the two Carolinas after a 38.1% increase in the 1960 Census) give Channel 10 their major time and attention, not to say devotion. This adds up to a 78.5 share of audience, says ARB (March 1960). And throughout South Carolina, WIS-Television's 1526-foot tower, tallest in the South, delivers more of the state, more effectively than any other station. In short, South Carolina's major selling force is

**WIS** television . COLUMBIA, SOUTH CAROLINA NBC/ABC  
a station of  
**THE BROADCASTING COMPANY OF THE SOUTH**

WIS-Television, Channel 10, Columbia, S.C.  
WIS Radio, 560, Columbia, S.C.  
WSFA-TV, Channel 12, Montgomery, Ala.



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THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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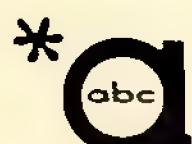


**Chicago's eye is  
always on  
WBKB channel 7**



WBKB is Chicago's most exciting TV station! It attracts younger viewers (18 to 29), heavy viewers (20 hours a week or more)... viewers most likely to try new products! Now—because of our unique Transportation Promotion Campaign—more people in Chicago see "Channel 7" than any of the other 3 channels in town! They see our 7 wherever they go (in buses, subways, trains, elevateds. Even in shopping center parking lots!) They see it whenever they go. So—when they get home, they go for WBKB, naturally! (78% of them—our independent research study tells us.) Our continuing (we change displays every month) campaign constantly sells network and local programming (Everything from "private eyes" to public service... prime and fringe time.) Most important, it sells your clients' products to more people... at absolutely no cost to the client! Got an eye for a good buy? It's easy to see why...

**IN CHICAGO, CLIENTS CHEER\* CHANNEL 7**



\* AMERICAN BROADCASTING COMPANY—AMERICA'S MOST EXCITING NETWORK!

# "Civic Documentaries" on KING-TV, Seattle

# LOST CARGO

June 25  
8:00-9:30 p.m.



One of the superior productions through which creative talent and community leadership are continually building new vision into Television on stations represented by

**BLAIR-TV**

"Television, to us, is a tool with which we can open eyes to challenge, as well as brighten them with diversion. Through prime-time public affairs reports such as 'Lost Cargo,' researched and produced on a continuing basis, we and our advertisers give new impact to an old phrase: crusading journalism."

OTTO P. BRANDT  
Vice President  
Station KING-TV

# PUBLIC SERVICE that holds public interest

Close study of programming is basic to our work as station representatives. Such study has deepened our admiration for the fine productions developed through creative talent, initiative and leadership of individual stations, from coast to coast.

Splendid examples of such leadership are the Civic Documentaries of KING-TV, Seattle. Prepared by the station-staff and presented in prime time, these 90-minute programs have all the finesse of television "spectaculars."

The series started in June, 1959, with LOST CARGO, dealing with the future of Seattle and the Puget Sound region as a major port. Subsequent programs have included studies-in-depth of such key-problems as "School Levy Crisis"—"We Like It Here"—and "Civic Center Crossroads."

Besides their dramatic success in stimulating audience and community response, Civic Documentaries have also proved highly effective in traceable results reported by sponsors. The series won a First Award of the Ohio State Institute in 1960.

At Blair-TV, watching the impact of creative programming by great stations like KING-TV is a constant source of satisfaction. For more than a score of such stations, we are proud to serve as the national sales arm.

## BLAIR-TV

Television's first exclusive  
national representative, serving:

WABC-TV—New York  
W-TEN—Albany-Schenectady-Troy  
WFBG-TV—Altoona-Johnstown  
WNBF-TV—Binghamton  
WHDH-TV—Boston  
WBKB—Chicago  
WCPO-TV—Cincinnati  
WEWS—Cleveland  
WBNS-TV—Columbus  
KTVT—Dallas-Ft. Worth  
WXYZ-TV—Detroit  
KFRE-TV—Fresno  
WNHC-TV—Hartford-New Haven  
WJIM-TV—Lansing  
KTTV—Los Angeles  
WMCT—Memphis  
WDSU-TV—New Orleans  
WOW-TV—Omaha  
WFIL-TV—Philadelphia  
WIIC—Pittsburgh  
KGW-TV—Portland  
WPRO-TV—Providence  
KGO-TV—San Francisco  
KING-TV—Seattle-Tacoma  
KTVI—St. Louis  
WFLA-TV—Tampa-St. Petersburg



## NEWSMAKER of the week

*NBC elevates three officials to executive vice president, one to v.p., in recognition of "jobs well done" during 1960 and in the past. Robert Sarnoff calls NBC "fortunate to have executives of caliber" of William McDaniel, NBC Radio; William McAndrew, NBC news; Aaron Rubin, company treasurer, and Julian Goodman, NBC news, as board promotes them.*

**The newsmakers:** The NBC board of directors issued "well done's" in the form of promotions to several executives of long experience. Foremost among these were William K. McDaniel, elected executive v.p., NBC Radio Network; and William R. McAndrew, elected executive v.p., NBC news. Also elevated were Aaron Rubin, to executive v.p. and treasurer; and Julian Goodman, to v.p., NBC news.

Goodman had been a director of news and public affairs. The others had been vice presidents.

In the cases of McDaniel and McAndrew, their elevation came after banner years for both of them. McDaniel's NBC Radio Network was in the black in 1960 for the first time since 1952, and was the only network enjoying this eminence, reporting more than 50% of all web radio business. NBC Radio is also "solidly" in the black for the first quarter of the present year. McAndrew

pushed his news department to the top among the three networks, a rise highlighted by NBC's imaginative coverage of the political conventions and election night.

McDaniel, a veteran of 22 years in broadcasting, started as an NBC page in 1938. He has been with NBC Radio since 1956, and was named v.p. in charge in 1960. McAndrew has headed NBC news since 1954. "The promotion of Messrs. McAndrew and Goodman," board chairman Robert Sarnoff confirmed, "is recognition of the outstanding job they have done in leading NBC . . . in broadcast journalism. Likewise, Mr. McDaniel has led the NBC Radio Network to its present position as No. 1 . . . in advertisers, sponsored hours and in circulation. As chief financial officer of the company, Mr. Rubin has key responsibilities in over-all planning for its growth and development."

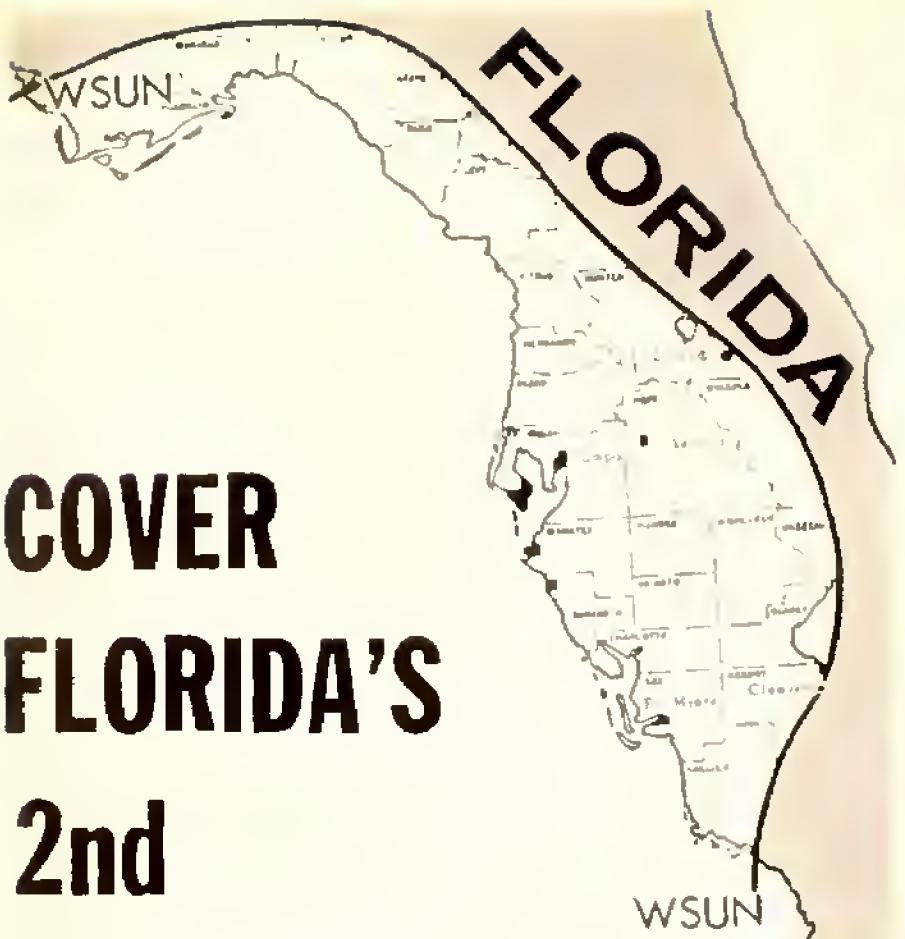
McDaniel first announced NBC Radio's "profit position" in April, 1960, and by June could say that "as much network business is on the books as the network showed for the entire year of 1959." ▶



William K. McDaniel



William R. McAndrew



**COVER  
FLORIDA'S  
2nd  
LARGEST  
MARKET\*  
and  
29 Counties  
with 1 station**

Tampa-St. Petersburg is Florida's second largest market, with a metro population of 772,453\*! But that's not all! *WSUN* is the only station on Florida's West coast covering the entire 29 county area with 1,420,007\* residents.

*ADD TO THIS WSUN's GREAT ADULT AUDIENCE (97.2%)\* . . . the greatest percentage of adult listeners. This means ADULT BUYERS throughout the entire 24 hour broadcast day!*

**REACH ALL OF FLORIDA'S 2nd LARGEST MARKET ON THE ADULT STATION!**

**WSUN** 620 KC  
TAMPA - ST. PETERSBURG

Natl. Rep: VENARD, RINTOUL & McCONNELL  
S.E. Rep: JAMES S. AYERS  
•1960 Census • Pulse 6.60

by John E. McMillin

## Commercial commentary

### Bart Cummings forecasts the '60's

Compton's president, Barton Cummings, who seems to be rapidly emerging as one of the few real statesmen of the agency business, delivered a highly significant speech the other day before the Greater Philadelphia Chamber of Commerce.

Bart, in a talk titled "Forecasts for the Advertising Agency's Role in the Total Marketing Picture of the 1960's" made nine specific predictions.

He believes that print advertising will make a strong comeback in the next 10 years. He is sure there will be heavy pressure to hold down all marketing costs including advertising and, especially, tv.

He foresees an exciting future for agencies in promoting "world-wide brands" via international advertising.

He looks for closer advertiser-agency relationships with fewer account changes, great new advances in psychology and the social sciences which will tell more about the consumer and his needs, an increasing use of computers in developing marketing information.

He also predicts a vast improvement in the public image of the advertising business and in the respect in which admen are held.

But to me the most provocative of the Cummings' forecasts is the one he places first. In the '60's, says Bart, agencies must find an answer to the "acute shortage of highly professional and talented creative people which has sent salaries spiraling upward."

To correct this "unhappy condition," Cummings proposes intensive recruiting of creative talent at the college level, and the setting up of comprehensive creative training programs within agencies.

### 100 million deathless words

Now I've read or heard at least 100 million more or less deathless words on the subject of "creativity" in the last two years.

Every adman of stature, from Norman Strouse of Thompson and Al Brown of Best Foods to Marion Harper of McCann with his somber warning of "creativity cults," has expressed himself at length.

In fact the emphasis has been so strenuous that many have suspected that the business was going through a fad, a "creativity kick" like the marketing and research kicks of a few years ago.

But until Bart Cummings sounded off in Philadelphia I had never heard anyone admit that we do face a critical shortage of creative talent, that this shortage is inflating salaries and diminishing agency profits, and that something practical must be done about it.

For such tough-minded talk, Bart deserves a real vote of thanks.

Too often discussions of creativeness are conducted in a velvet fog of dreamy romanticism, perfumed esthetics and spurious psychology.

Cummings at least, has given us a realistic, dollars-and-cents reason for approaching the subject. As he says, "Advertising (in the

(Please turn to page 14)



*in the  
people's  
Interest*



## NATIONAL SAFETY COUNCIL

425 NO MICHIGAN AVE  
CHICAGO 11 ILLINOIS

October 27, 1960

Mr. Edwin K. Wheeler  
General Manager  
WWJ - WWJ-TV  
Detroit, Michigan

Dear Mr. Wheeler:

The march of time has caught up with me, and I'm retiring soon after 23 years as director of public information for the National Safety Council.

In ending my tenure of office, I have had occasion to run through the list of recipients of our Public Interest Award, which we confer annually upon media for exceptional service to safety. And I know you are as proud as I am that:

### WWJ Radio

Has won more Public Interest Awards than any other radio station in the country.

Is the only radio station to win the award twelve consecutive times.

Has won the award every year since it was created.

Won the Alfred P. Sloan Award (administered by NSC) in 1948 and 1950.

### WWJ-TV

Has won more Public Interest Awards than any other television station in the country.

Is the only television station to win the award eleven times.

Under the Sloan Award in 1956. . . injuries avoided, and many accidents prevented. . . safety programs and messages your stations have broadcast.

I bespeak for the Council, for my successor, John Naisbitt, and for safety in general a continuation of what you have done in the public interest.

Cordially,  
*Paul Jones*  
Paul Jones  
Director of Public Information

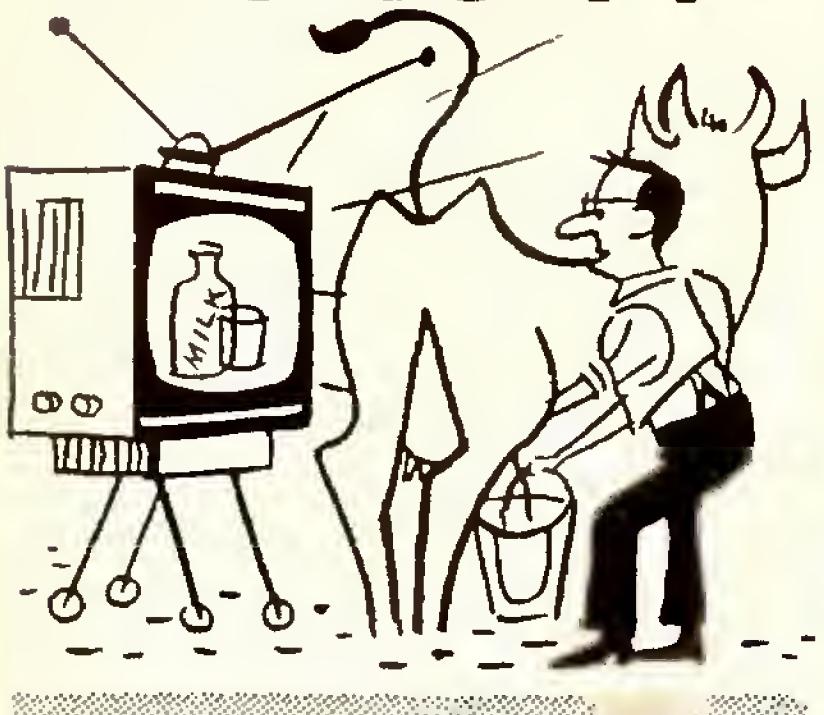
**WWJ AM and FM  
RADIO**  
*Detroit's Basic Radio Station*



**WWJ-TV**  
*Michigan's First Television Station*

**NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC. • OWNED AND OPERATED BY THE DETROIT NEWS**

# What they see on WJAC-TV



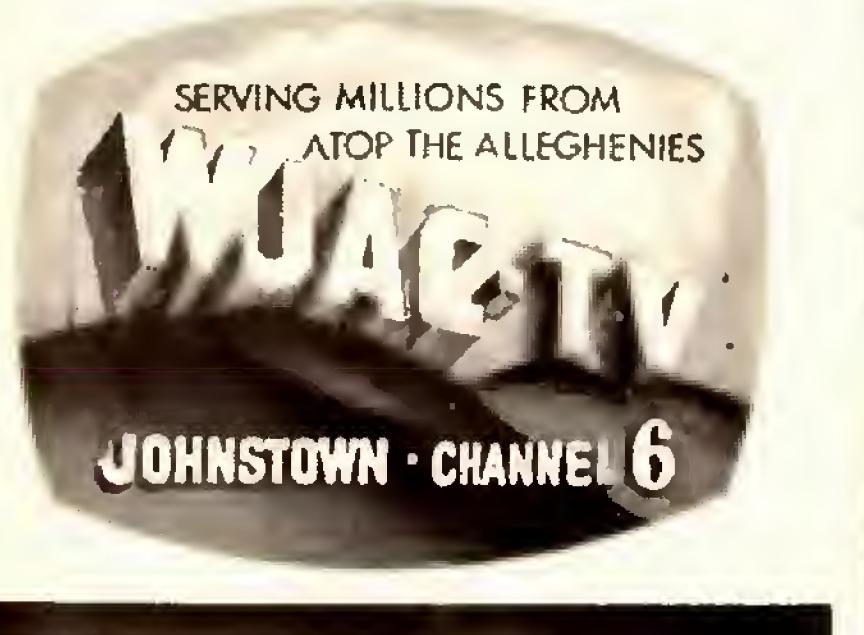
## THEY BUY!



You won't find a better showcase for your product in the Johnstown-Altoona Market than WJAC-TV. Both ARB and Nielsen rate WJAC-TV the Number One station in this area. But even more significant than statistics are sales results--and happy advertisers, in every product category, attest to the selling power of WJAC-TV. Why not put your advertising on the station that turns statistics into sales!

For Complete Details, Contact:  
**HARRINGTON, RIGTER  
AND PARSONS, INC.**

New York Boston Chicago Detroit  
Atlanta Los Angeles San Francisco



### Commercial commentary (Cont. from p. 12)

future) will have to be more original, more inventive, more imaginative, and executed at a far higher professional level."

Ergo, let's get on with developing more creative people.

But having said this, I wonder if Bart doesn't still face the same tough dilemmas that bother so many of us.

What do we mean by creative talent?

How do we know it when we see it? How do we discover and develop it? What, after all is creativity?

#### Yes, but what is creativity?

Last November, at the Hot Springs meeting of the ANA, I sat around with a dozen high-placed admen, trying to agree on a definition.

Harry Schroeter of National Biscuit suggested that creativity is really "an ability at problem solving."

Maury Atkinson of Ruppert said, "Creativity can be defined in the Biblical sense—that to create is to make something. And in advertising creativity is the process of making ads and commercials."

Others objected that you could have creative marketing, creative media plans, even (God save the mark!) creative account men.

I myself remembered the dictum of one of those Vietnamese motivational doubledomes, "a creative person is an associative individual—one who could put two und two togedder."

But I don't think any of us were really happy about the answers. (Atkinson said his definition became "unsatisfactory the moment I uttered it!"

Now why should we have had such difficulty in defining something which all of us agree is so dandy?

More and more I'm coming to believe that one reason is that, in the 20th Century, it is hard for us to accept the fact that creativity is a talent—a rare, beautiful, God-given gift to an individual which can be developed and sharpened but can never be artificially instilled.

A second reason: I think we've failed to recognize that creativity is necessarily concerned with *life*. It involves the production of a living thing—a child, a work of art, a performance that "comes alive across the footlights," a piece of prose that has a living spark, music with genuine vitality, the vibrant living word.

And finally, I think we shall understand creativity better when we understand that its product is not the sum of its parts, not "two und two togedder," any more than a child is the sum of its parents.

A genuinely creative product—whether it be a piece of copy or a piece of sculpture—has a uniqueness and individuality all its own. No others qualify.

And the only people who can truly be called creative are those who can produce work which has these unique and living qualities.

Now what has all this to do with Bart Cummings and his Philadelphia forecasts for the '60's?

Well, I wholly agree with Bart's analysis of the problem. And I applaud his desire to do something practical about increasing our store of creative talent.

But I do want to raise one word of caution.

Reenruting systems and creative training programs are all very well. They're worthy objectives, and can be worthy methods.

But let's never forget that, with creativity, we're dealing solely with individuals. If we do, we are doomed to failure.

# TOP FAVORITES?

In Rochester, New York

## CHANNEL 10

Has 'Em-However You Figure!

Again, and again, and again—throughout the years—every national survey of the Rochester Metropolitan Area has shown that the great majority of TV shows that are rated tops with Rochesterians are carried on CHANNEL 10!—A mighty good reason for advertising *your product* where your sales messages will meet the most *enthusiastic* eyes and ears!

The latest NSI survey of Metropolitan Rochester (Nov., 1960) not only shows this preponderance of favorite shows on Channel 10, but also shows that Channel 10 delivers the largest *over-all* share of audience in Rochester, sign-on to sign-off, seven days a week!

4  
of the top

5

8

of the top

10

12

of the top

15

16

of the top

20



## CHANNEL 10

ROCHESTER, N. Y.

WHEC-TV • WVET-TV

EVERETT MCKINNEY, INC. • THE BOLLING CO., INC. • NATIONAL REPRESENTATIVES

# Youngsters Love .....OUR GANG COMEDIES

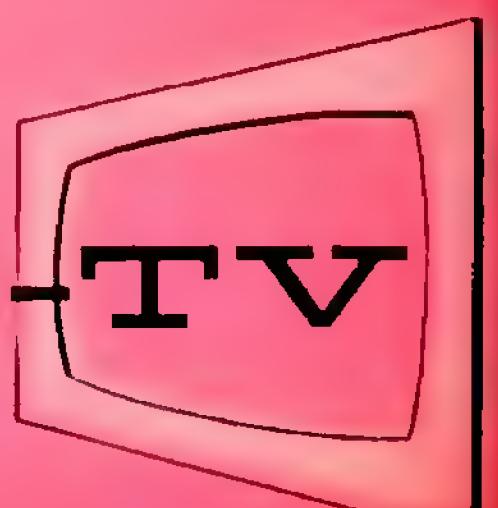


••• and  
you'll love  
those high, heart-warming OUR GANG ratings!

Fellas, it's been love at first sight...in each and every one of the 75 markets now showing those hearty, hilarious OUR GANG COMEDIES. Stations are happy. We're happy. All in all, a howling success. But take heart—perhaps your market is one of the rapidly dwindling number still available. Check us now. And if not—check us, anyhow! We still may be able to have a heart-to-heart chat about all those memorable M-G-M CARTOONS. Or those rib-tickling, viewer-snatching PETE SMITH SPECIALTIES. Let's talk....

*Division of Metro-Goldwyn-Mayer, Inc.*

**MGM-TV**



# GET THE FACTS

Straight from  
the heart!

Maybe all of these outstanding M-G-M Shorts Series are still available in your market.

To get more info in a hurry, check  the shows in which you are interested—then tear out this ad and mail it to M-G-M TV.



OUR GANG COMEDIES—rich in laughter and ripe in memories—Incomparable!



M-G-M CARTOONS—M-G-Masterpieces all—unforgettable! A laugh-a-second.



PETE SMITH SPECIALTIES—The happy choice in short comedy material.



JOHN NESBITT'S PASSING PARADE—Provocative, stranger-than-fiction yarns.



CRIME DOES NOT PAY—Except in TV programming, that is—as these suspenseful chillers have proved.

M-G-M-TV Division of  
Metro-Goldwyn-Mayer, Inc.  
1540 Broadway, New York 36, N.Y.

NAME \_\_\_\_\_

POSITION \_\_\_\_\_

STATION \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ ZONE \_\_\_\_\_

STATE \_\_\_\_\_



## Reps at work

**Jim Smith**, manager, Adam Young Companies, Boston, believes that buyers should beware of salesmen who base a good part of their sales pitch on negative selling. "When salesmen resort to a strong negative approach, there becomes an irresistible temptation to stretch the truth," he says, "and in the long run, negative selling not only will hurt the station involved, but the entire radio medium." Smith recalls a recent instance when a frozen food firm was sold on a creative approach involving program vignettes. "But in one market, a competitor to the station chosen disputed the buy on a negative basis. The salesman knocked the chosen station mercilessly and falsely. The buyer was recontacted and put in direct touch with the station manager, and the false allegations were disproved. But because doubt had been raised, the buyer felt it necessary to notify the client. Not being familiar with radio controversy, he panicked and the entire budget went out of radio. Moral: When you knock the competition, you may knock yourself (and the industry) out of a budget. Buyers, insist presentations be positive, documented, and constructive. Don't indict an industry."



**Herbert A. Claassen**, account executive, H-R Television, Inc., N.Y., feels the buyer-seller relationship is strengthened when a timebuyer openly divulges any spot schedule he has placed. "Frank discussion on the part of media people and station representatives regarding days and times of spots placed and costs paid has resulted in more

efficient spot schedules for advertisers," he contends. "In addition, the shaping of rate structures which continue to provide advertisers with maximum audience for dollars spent, have resulted. H-R has long advocated this exchange of information in order to assure the agency and advertiser that the best buy possible is being made. The reluctant buyer may be penalizing his client by blindly riding with a given schedule. A fully informed representative may be able to work out new proposals that can be more effective than schedules already running. A good buy can almost always be made better. However, we believe a representative must be a fully informed salesman to help a buyer effect any improvements. Major agencies have shown a belief in this concept."



formed representative may be able to work out new proposals that can be more effective than schedules already running. A good buy can almost always be made better. However, we believe a representative must be a fully informed salesman to help a buyer effect any improvements. Major agencies have shown a belief in this concept.

**WGAL-TV serves the public interest**

## **College of the Air**

Now in its eighth consecutive year, this tri-weekly adult-level educational series is designed for classroom use in senior high schools, in colleges, and for home-viewing. Through close cooperation with eight colleges in the Channel 8 coverage area, WGAL-TV offers alert, diversified programming. College of the Air is just one phase of this station's many public service activities.

**WGAL-TV**

*Channel 8*

**Lancaster, Pa. • NBC and CBS**

STEINMAN STATION  
Clair McCollough, Pres.

Representative: The MEEKER Company, Inc.  
New York • Chicago • Los Angeles • San Francisco



# SPONSOR - SCOPE

16 JANUARY 1961  
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SPONSOR  
PUBLICATIONS INC.

**Don't be surprised if Shell, now using bulletin-type page newsprint ads via OBM, gets back in the tv fold in June or July.**

Information has seeped out into the tv trade that Shell has plans for taking up with tv again after this educationally-famed print campaign has run its course.

Following Shell's exit from tv it was reported that TvB was blueprinting an exhaustive presentation on tv's effectiveness as a medium for selling gas and oil.

**The battle for daytime business among the tv networks can't help but get even hotter: CBS TV appears to be coming around to the scatter plan concept introduced by ABC TV and adopted in 1960 by NBC TV.**

What may be expected from CBS within the next two weeks is, in substance, a set of new policies which will make it easier for CBS salesmen to compete for the daytime dollar.

In effect, CBS would be parting with traditions and taboos to which it's clung from the time it emerged as a reigning radio network.

The event that it is believed tipped the applecart at CBS was the loss of about \$3 million worth of Colgate daytime business to NBC. The latter network, among other things, agreed to the acceptance of 30-second commercials, one to be inserted following the billboard and the other at the closing point of the program, a concept originated by ABC.

The shows figured to go scatter plan on CBS: Lucy, December Bride, Video Village, The Millionaire, Full Circle and Clear Horizons.

**Two margarines—Mrs. Filbert's (Y&R) and Lever's Imperial (FCB)—were among the accounts the past week that called for spot tv availabilities in New York.**

Mrs. Filbert is scheduling minutes for eight weeks.

**Other buys out of New York:** Peter Paul's Chiffon candy (D.F-S); Lever's Reward (JWT); Minute Maid's banana and orange juice (Bates); P&G's Premier Duz (Compton).

**Chicago's new spot tv activity included:** Quaker's Puffed Wheat and Puffed Rice (Compton), back to 50-odd markets; Quaker's Flako (C. E. Frank); Pard dog food (D.F-S).

Wrigley (Meyerhoff) is reevaluating its spot tv markets for another 52-week buy.

**Consider this as the semi-official sign that the new network buying season is on: ABC TV's Ollie Treyz has in a general way been talking to major agencies on the network's programming plans and listening to feelers about the acceptability of certain ideas.**

The impression that these agencies have got from Treyz and also off-hand conversations with NBC TV is that they can expect for next season a further increase of network controlled one hour shows as spot carriers.

**As things shape up for network tv in Detroit at the moment the various divisions, with the exception of Chevrolet and Ford, will be much slower than normally to make their commitments for the 1961-62 season.**

The likely tack: postpone the buying until perhaps as late as May, in contrast with last year when they were all blocking out their orders in February and March.

The handicap, obviously: they haven't any idea on how car sales will go the next sixty days and hence can't make any estimates for production of the 1962 models.

## SPONSOR-SCOPE *continued*

It looks as though CBS TV is starting off the 1961-62 season with \$32 million in billings snuggly in the till from its No. One customer, General Foods.

Reports have it that there's been a meeting of the minds on what the White Plains giant would like to have in the way of nights, hours and program sequence.

A year ago this time, it will be recalled, there was much bickering between GF and the network over CBS' new discount structure. The matter was compromised.

**Trade speculation aent McCann-Erickson's latest corporate realignment: it could be the final, or one of the final steps, toward the issuance of a public stock offer.**

Also read into the move: the company has learned a lot from its overseas offices—it's got 43 of them—and is molding its structure according to the diversification operations that are practiced by agencies in these foreign countries.

The changes:

- McCann-Erickson Advertising (U.S.A.) becomes McCann-Erickson, Inc., and the McCann-Marschalk Co. has been incorporated as McCann-Marschalk Co., Inc.
- The parent company will now be Interpublic Incorporated, and this setup will provide for its affiliate companies' (five of them so far) management and financial guidance, and "such central services as personnel and accounting."
- Marion Harper, Jr., remains chairman and president of the parent company, with his court consisting of these money and account-keeping specialists: Frank K. White, vice chairman; Frank A. Sherer, financial v.p.; William S. Taggart, treasurer and Henry E. Allinger, controller.
- McCann-Erickson Corp. (International) will run Interpublic's overseas operations.

In 1960 a number of the bigger agencies flexed their muscles for a spot in the international sun because of client expansions in that direction, but the agency mergers on the domestic scenes weren't of enough import to make history.

As it turned out the most active region for mergers was the west coast.

In terms of joint money involved, the more conspicuous mergers during the latter six months of 1960 were these:

MERGED AGENCIES	ENSUING NAME	ESTIMATED JOINT BILLINGS
Bates; Chambers, Wiswell, Shattuck, Clifford & McMillan	Ted Bates	\$130 million
Grant; Robinson, Fenwick & Hayes	Grant, Fenwick & Baker	94 million
Grey; L. N. Hartman	Grey Advertising	51 million
Ross Roy; Brooke, Smith, French & Dorrance	Ross Roy, BSF&D	25 million
Geyer, Morey, Madden & Ballard; Caples	GeyerMM&B	35 million
(For outstanding mergers the first 1960 half see 11 July SPONSOR-SCOPE.)		

They spent more time in 1960 than 1959 viewing tv not only in toto but for every segment of the day and night.

Here's a Nielsen day-part breakdown for the two years in terms of average hours of daily viewing per home:

TIME SPAN	1960	1959
9 a.m.-12 noon	32 minutes	29 minutes
12 noon-1 p.m.	55 minutes	52 minutes
1 p.m.-8 p.m.	1 hour: 12 minutes	1 hour: 39 minutes
8 p.m.-11 p.m.	1 hour: 10 minutes	1 hour: 48 minutes
11 p.m.-1 a.m.	28 minutes	27 minutes
1 a.m.-9 a.m.	19 minutes	13 minutes
<b>Total Day</b>	<b>5 hours: 45 minutes</b>	<b>5 hours: 28 minutes</b>

## SPONSOR-SCOPE *continued*

NBC TV staged quite a comeback in daytime billings the closing quarter of 1960.

It was not only the best quarter in that area the network's had in some time, but the margin over 1959 may be as high as 30%.

Look for NBC TV to make a big splash over the advantages to be had in daytime sponsorship from live personality programs as against film fare.

It will be in the form of a presentation — due out at the end of this month — which will cite research figures to demonstrate that the lead-in by a program personality delivers more believability, memorability and total sales effect.

This personal salesmanship, the presentation will argue, is something that can't be put on a slide rule or the media analyst or buyer can't measure.

The latest word out of du Pont regarding what it may do in 1961-62 network tv: a one-hour program that would serve as a 52-week umbrella for corporate and product participation has been picked and is now being submitted to various divisions.

Translated: the show, which was suggested by a network, is okay with corporate executives but a budget now has to be built from among the various du Pont products. An exception may be the textile fibres department, which would prefer to go on sponsoring its own network series.

If the weekly hour idea goes through, BBDO will most likely get the assignment.

What likely will stack up as a first: Disney (La Roche) buying minutes on network spot carriers to exploit its current release, *Swiss Family Robinson*.

This would be in addition to its local promotion budget for tv and radio.

One of the likely network bmys: the Shirley Temple show.

Merely as an index to how the network tv leaders are doing in terms of cost-per-1,000 this season, here's how the most economical 20 shaped up on the basis of NTI for the four weeks ending 16 October:

PROGRAM	NETWORK	CPM (TIME & TALENT)
Wagon Train	NBC	\$2.21
Gunsmoke	CBS	2.31
Price Is Right	NBC	2.49
Have Gun Will Travel	CBS	2.59
77 Sunset Strip	ABC	2.80
Bonanza	NBC	2.82
Checkmate	CBS	2.89
Perry Mason	CBS	2.89
Real McCoys	ABC	3.04
Lawrence Welk	ABC	3.04
Maverick	ABC	3.05
Untouchables	ABC	3.10
Laramie	NBC	3.10
Rawhide	CBS	3.13
Cheyenne	ABC	3.14
Candid Camera	CBS	3.28
What's My Line	CBS	3.29
Hawaiian Eye	ABC	3.30
Lawman	ABC	3.33
Outlaws	NBC	3.33

Note: The average CPM for all shows for that period ran \$4.38.

Several bellwether media directors of New York agencies have indicated to SPONSOR-SCOPE they are somewhat disturbed by the spread of the preemptible, or movable, spot among tv stations.

The crux of their concern: these plans cause confusion, make life more difficult for the timebuyer and aggravate an already overwhelming load of paperwork.

A couple of them said they felt that the stations were short-changing themselves with such plans, since they could get higher rates than those obtainable on a preemptible basis if they concentrated on grading the spots at their authentic value.

Commented Adam Young, the latest rep to advocate the preemptible plan for his stations: the business must face up to the fact that the thing most subject to fluctuation is national spot and that it's imperative for a station to adopt variations in rates that will dispose of surplus spots.

**Campagna Sales (EWR&R) has bought a batch of daytime minutes for its candy weight-reducer, Ayds, on ABC TV and NBC TV.**

According to CBS TV, it was also approached but its Program Practices Board didn't like the product's copy.

**It's interesting to note that of the 40 industrial corporations which did over \$1 billion in sales in 1960 at least 15 have expended tv money for a corporate image job.**

The 15: General Motors, Standard Oil of N. J., Ford, General Electric, U. S. Steel, Gulf, Chrysler, Texaco, DuPont, Westinghouse, Shell, Standard of California, International Harvester, Firestone and Phillips Petroleum.

Which brings this to mind: what might prove quite provocative would be a study showing how much of the average corporate ad budget is allocated for the specific purpose of focusing attention on the corporate image.

A pertinent sidelight on this: Westinghouse's budget for the 1960 political campaign broadcasts was 25% corporate.

**Lorillard (Grey) picked up 26 minutes on ABC TV's Hawaiian Eye for its Old Gold brand to be played off during the first half of this year.**

The spots became available as a result of one of the original Eye sponsors wanting to sell off.

**Chicago reps are hoping to make up for some of the Lever (all and Swan) dollar tv loss at NL&B from P&G's Salvo—heavy duty detergent in tablet form—when it cuts loose with schedules on a national scale via Burnett.**

In the pull-out from NL&B, Lever assigned all to SSC&B and Swan to BBDO, which, of course, moved the disbursement of their spot dollars to New York.

**For a status insight into how spot tv buyers have been regarding prime 20's and I.D.'s in relation to other segments, note this analysis:**

Of the 55 national spot tv accounts handled out of Chicago in 1960, 52 used day and night minutes exclusively, two used a combination of minutes and 20's and only one (Maybelline via Gordon Best) used chainbreaks exclusively.

**As far as Chicago is concerned, the same accent on minutes seems to prevail currently—which would indicate that the preference of the copywriter (who contends a minute is needed to tell a product's story) still dominates over media thinking.**

**For other news coverage in this issue:** see Newsmaker of the Week, page 11; Spot Buys, page 48; News and Idea Wrap-Up, page 60; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 67; and Film Scope, page 56.

# KCMC-TV, Channel 6 a for Shreveport-Texarkana, soon to become Station KTAL (Pronounced Kay-Tall) announces the appointment of

**BLAIR TELEVISION ASSOCIATES**

as National Representatives  
effective January 1, 1961

■ There's big news in the Shreveport-Texarkana area. Four items are especially worth noting: 1. KCMC-TV (soon to become KTAL) is constructing the South's tallest tower midway between Shreveport and Texarkana. 2. When this new tower goes into operation, in early spring, call-letters of the station will change to KTAL. 3. Rising 1587 feet above average terrain, the new tower and full 100,000 watt power will make KTAL the only station putting a city-strength signal into both Shreveport and Texarkana. 4. Advent of KTAL will bring three-network service to the Shreveport-Texarkana area for the first time. ■ RESULT: alert advertisers are already getting set for increased business in the rapidly expanding Shreveport-Texarkana market, with increased spot-orders. It's time NOW to get in touch with the nearest office of Blair Television Associates.

NEW YORK 22: 717 Fifth Ave., Plaza 2-0400  
BOSTON 16: 116 Newbury St., Kenmore 8-1472  
CHICAGO 11: 333 N. Michigan Ave., Franklin 2-3819  
DALLAS 1: 302B Southland Center, Riverside 1-4228  
DETROIT 26: 617 Book Bldg., Woodward 1-8030  
JACKSONVILLE 2: Barnett Bank Bldg., Elgin 8-5770  
LOS ANGELES 5: 3480 Wilshire Blvd., Dunkirk 1-3811  
ST. LOUIS 1: Paul Brown Bldg., Garfield 1-5282  
SAN FRANCISCO 4: 155 Sansome St., Yukon 2-7068  
SEATTLE 1: White-Henry-Stuart Bldg., Main 3-6270

**Concentrate in**

# JACKSON, MISS.

**Did you know?**

**Over 233,000**

**TV Homes**

★ ★ ★

**A Billion Dollars  
in Retail Sales**

★ ★ ★

**All in the  
JACKSON  
TV Market**

**Area**

**WJTV  
CHANNEL 12  
KATZ**

**WLBT  
CHANNEL 3  
HOLLINGBERY**

## 49th and Madison

### **Unpardonable!**

A statement made on *The Tom Ewell Show*, CBS, of 3 January during a dialogue of the situation comedy, stated that "if you want to advertise, use the newspaper" or words to that effect. I believe most people in radio and tv recognize that our media do an excellent selling job over and above newspaper advertising. I, therefore, feel that the dialogues of *The Tom Ewell Show* committed the unpardonable.

Verne Paule  
v.p. & gen. mgr.  
*WJPS*  
*Evansville, Ind.*

### **Goofed!**

Good yarn on ABC TV and Oliver Treyz in the 2 January issue.

The caption on the photograph, however, omitted the name of the executive (fourth from the left) in the group conferring with Ollie. He is Charles Ayres, vice president in charge of eastern sales.

Michael J. Foster  
v.p., press information  
*ABC*  
*N. Y. C.*

### **Note taken**

We would like to call your attention to a discrepancy in the article entitled "P.r. Firm Spurs Grass Roots Radio" appearing in the 28 November edition.

Under heading "Dealer Chose Them For The Bulb Spots" on page 41, call letters of our station appearing 10th up from bottom should be KCSR, Chadron, Nebraska instead of KASR.

John J. Miller  
manager  
*KCSR*  
*Chadron, Neb.*

### **Not small at all**

In your SPONSOR story ("Business Outlook for 1961") of 2 January,

1961. Mr. Richard Doherty predicts that "radio's gains will be small."

I'm not trying to second guess the expert, but I think Mr. Doherty's prediction, as far as radio is concerned, is slightly on the pessimistic side. Particularly insofar as specialized radio is concerned—radio that is beamed toward a particular ethnic group.

In the case of specialized radio, I think 1961 will see a far greater increase than the 3% that Mr. Doherty has predicted for the year. I also feel that a great deal of former tv money will find its way into this particular segment of the radio broadcast field.

My main basis for my prediction is that at WLBT, which enjoyed a 14% increase in billings in 1960 over 1959, over 95% of the national sponsors who were on a station in 1960 have already signed renewals for 1961. In addition to these renewals a great many national advertisers who use the facilities of WLBT to reach the Negroes in the New York Metropolitan market have indicated they intend to continue to use the station to reach this important segment of the New York audience.

The economic standards of these specialized audiences have been raised to such an extent that sponsors are now reaching out to these particular groups whose earning power now becomes a factor to be reckoned with in any market buy.

I also think that 1961 advertisers who have assigned much of their budgets to tv will return to radio, again, particularly, specialized radio, due to rising costs and indefensible CPM's and that the downward trend of television programming will help radio continue its rapid expansion and general upward progress.

Harry Novik  
general manager  
*WLBT*  
*N.Y.C.*



## A SNEAKY PROBLEM FOR TIME BUYERS

On Friday, April 1, 1898, three new clocks were all started at precisely twelve noon. At noon the next day clock A recorded the correct time,\* clock B had gained one minute and clock C had lost one minute. This state of affairs was allowed to continue without correction. When (date and time of day) were all three pairs of hands again pointing at the same moment to twelve o'clock?

Solve this time-consuming problem and win a copy of Dudeney's "Amusements in Mathematics"—Dover Publications, Inc., N. Y. If you have a copy, say so and we'll provide another praiseworthy prize.

---

\* You could see this one sneak up: When you have time-buying problems on your hands in the Washington market, we modestly request you to remember that WMAL-TV's audience is bigger than anyone else's during those *valuable* hours—6 p.m. to midnight, all week. (ARB November, 1960).

**wm al-tv**  
Washington, D. C.

*An Evening Star Station, represented by H-R Television, Inc.*

Affiliated with **WMAL** and **WMAL-FM**, Washington, D. C.; **WSVA-TV** and **WSVA**, Harrisonburg, Va.



# 72 episode transition time period "natural"

Station programmers looking for real home-hitting quality—BROKEN ARROW's now available locally for the first time, direct from its striking success on the network. Nationally, BROKEN ARROW hits bull's-eyes both on Tuesday nights at 9 pm and on Sunday afternoons at 4:30 pm, repeatedly lifting the ABC-TV network into a top challenging position

in ratings and share. Adult viewers truly enjoy BROKEN ARROW—67% worth for smart program renewing sponsors General Electric and Miles Labs! And all family audiences yum-yummied their candy and cereals from sponsors Mars Inc. and Ralston Purina. Michael Ansara and John Lupton star in this 20th Century-Fox produced series. You'll star in your market when you're first with BROKEN ARROW—in any time period. Better wire collect now.

FROM THE  
STUDIOS OF  
**20<sup>th</sup>**  
CENTURY-FOX  
**TV**

# BROKEN ARROW



INDEPENDENT TELEVISION CORPORATION / 448 Madison Avenue • N.Y. 100-22 • Plaza 5-2100



## WILL MORE TOP ADVERTISERS SHELL OUT FOR WEB TV PILOTS?

HEADING for the West Coast for filming of *Father of the Bride*, BBDO v.p. George Polk cleans up details with secretary Daphne McLaughlin

### With three major BBDO clients now involved in show financing, agency program chiefs are examining practice's pros and cons

This week, BBDO's vice president in charge of programming will arrive in Los Angeles from New York with a thick, heavy presentation binder under his arm. This one, fittingly, is bound in white leather, just like a wedding photo album—and contains the shooting script for the pilot film of a new television series, *Father of the Bride*.

George Polk made this same trip a year ago, and thus became the father of the only show on network TV in the 1960-61 season whose creation—including a pilot—was wholly financed by its eventual sponsor.

That sponsor, Rexall Drug Co., got network status with *National Velvet*, which it sponsors on alternate weeks with General Mills. Now Gen-

eral Mills will risk the \$75-100,000 for creation of the *Father* series. An announcement is expected in February of still another BBDO client who will back a show from its inception, this one featuring a motion picture star bowing as a TV regular.

The early risk concept is not new (JWT and Benton & Bowles, among others, have tried it in the past with

varying degrees of success) but BBDO's apparent commitment to the policy and the enthusiasm of its clients has other agencies, they admitted, investigating the possibilities of such early ties by their clients to a final product.

And at several of the bigger agencies, programing departments have been quietly but actively probing the problems that surround client origination of shows. As one programing chief put it, "You wouldn't be able to call it a 'trend' as yet, but there is no question that serious consideration is being given to program development of this type by us and a couple of our clients."

Why this sudden new interest in clients getting back into show origination? Simply, the constant search for new shows, complicated by agitation by sponsors who want to know, "Why doesn't my agency do some-

thing like this for me?"—and coupled with the problems of the advertiser who is not a kingpin on network television. They include:

- The casualty rate. With three-network competition a reality, the insatiable network tv tapeworm consumed 113 out of 353 nighttime shows in the past three seasons, 65% of them first-year entries. And several agency sources expect the 1960-61 fall-out to be even heavier.

- Network or packager-owned shows are usually offered to the top web advertisers first, giving the lighter network user slim pickings.

- A network-owned property offered to an advertiser may be in a time period the advertiser doesn't want.

How does this differ from normal practices? Here are some illustrations: Of the approximately 20 shows (only 15% of all nighttime network programs) still controlled by the advertiser, two—*The Law and Mr. Jones* (ABC) and *Peter Loves Mary* (NBC) were originally made for BBDO's June Allyson-du Pont program, and were taken over by Procter & Gamble after their pilots had been completed. In the same way, Danny Thomas' company produced the *Andy Griffith Show* pilot, then sold it to General Foods, which had first call as sponsor of the *Danny Thomas Show*.

But Rexall, General Mills (and that third BBDO client), started picking up the tab at the lunch that decided, "That's a great show idea. Let's get to work!" They were encouraged, according to George Polk, by the attitude of the networks, which he described as "primarily interested in a good show." Said Polk, "Two out of three have a pretty open mind about this; one is very interested in obtaining properties this way.

"If you really have a good show, they're interested; they're interested much more in your good show than in your money. You can end up standing in line with cash in your hand if you have nothing to offer but an investment in a top show. If you don't have big bargaining power as a top network advertiser, you must have a good show to offer."

On this point Polk gets some opposition from several admen, includ-

ing Kenyon & Eckhardt's group v.p., Steve Dietz, who contended that "the only client who should finance his own show from its inception is one who is already a multiple sponsor. If he believes he can pick a winner, he should go ahead."

"The client who has only one show," said Deitz, "can't afford such a degree of risk: if a client doesn't have five or six shows committed, it's too big a gamble." As for the client without that many properties, "he should rely on the ability and judgment of his agency to find him good shows at good times at good prices. It's a question of professional capability."

But BBDO believes that the risk can be minimized if all of the following elements jell:

- 1—You must have a substantial premise, a solid show idea, a well-thought-out situation on which great care has been taken.

- 2—You must have confidence in your producer.

- 3—You must have definite writers committed to write a guaranteed number of episodes.

- 4—You must have a complete pilot script, with casting suggestions.

- 5—You must have a writers' manual to be followed by succeeding script authors, to keep the show's premise as it was intended.

- 6—You must have a director assigned, a top man.

BBDO does not recommend the approach "unless you have an outstanding property and outstanding production personnel."

At an agency which has tried initial client financing in the past, the programing chief agreed that with the proper set of factors this method "was and will be used by our agency." One function of an advertising agency, he noted, is to develop the best possible use of the television medium for its clients. "Should this include the approach of program development," he added, "this is a legitimate function."

"The agency must consider the use of tv from every angle. Co-production may be the best answer; the purchase of minutes or hours may be the best answer; the purchase of existing network properties may be the best answer; the purchase of a

## Rexall was successful with pilot financing

'NATIONAL VELVET' was backed from its inception as a series by Rexall (BBDO). Starring Lori Martin (below), it's a good bet for a second season



# Major agency program chiefs differ over pilot financing

## PRO

**ONE FUNCTION** of an agency: to develop the best possible use of the tv medium for its clients. Should this include client financing of program development, then this is a legitimate function.

**IT IS A BETTER** idea for the client who is not a network kingpin to back a pilot than the big guy. If successful, the little guy gets himself a show that might never have been shown to him.

**NOW THAT** there are three strong networks in competition, although it's tougher to come away with a runaway rating, it's also harder to fail. Today, a show with a low-20's rating can be a success.

## CON

**THE AGENCY** should not recommend to a client that he back a pilot except under a very special set of circumstances. The client should, instead, depend on our judgment to find him a good show.

**THE ONLY** client who should finance his own show is one who is already a multiple sponsor. The client with less than four or five shows committed cannot afford the degree of risk which is involved.

**WITH THREE-NETWORK** competition, the burden imposed is tougher. The odds are less than even that a show won't make it into the second year. This makes pilot-financing all the more risky.

property from a packager may be the best answer, or complete client backing from initiation may be the best answer. Each case must be judged on an individual basis."

One element that all the agencymen stressed was the purpose of program initiation activity. There is no other motive, they pointed out, than to create advertising values for the advertiser. As one put it, "We do not help create shows in order to make money. The agency is not involved in any profit; there may sometimes be profit for the client, but a relatively small amount. Our primary goal is to make a good show. We're not in business to make money that way, however."

The fact of three networks in competition has put an increased burden on those in the programing business, lowering a show's realistic potential for success. Five years ago the top show in a time period could have a 40-plus rating, and the competition something like a 10. Today, a show with a 30 rating can knock-off shows on both rival networks.

Conversely, a show can survive today with a rating in the low 20's. A case in point is *National Velvet* itself, which against the toughest competi-

tion possible (the second half of *Maverick*—24, and the first half of *The Ed Sullivan Show*—23.4, according to the 4 December 1960 National Nielsen Tv Index) still looks like a best bet to return to the network next season. Its rating—19.5.

"Ratings are misleading," said one ad executive, "but the odds are about even, or maybe 60%, that a show you go in with won't make it into the second year."

The very competition that is called an "increased burden" by a majority of agency spokesmen was called "security" by George Polk. He claimed that if an agency adheres to his six rules for creating a property it will have a better chance than five years ago.

"While it's true that it's tougher to come by a runaway rating today, it is also tougher to fail today. Today you shoot for 25 to 30, and if you miss you're liable to come up with an 18 to 23. There are no 40-pluses today, but no embarrassingly low failures, either. There is more security today, making tv a safer advertising medium."

BBDO's original presentation to General Mills contained this view of the chances for success, and also

spelled out five major advantages of financing a pilot:

**Procuring a top tv property.** Of the 200 or so pilots that come in every year, there are really only a handful that are considered to be plums. A couple of these are surprise successes but the majority could have been foreseen. We would hope to pre-empt one of the plums from the market before it gets involved in the kind of machinations that a client who is not a network tv kingpin must go through.

**Better understanding** of the elements of the show. In addition to pre-empting top contenders from the open market, the financing of pilots makes show buying more intelligent and less chaotic. Rather than being under the gun of a snap decision, which is what happens at pilot time, the advertiser instead becomes completely familiar with the background and all the elements of the property with which he is becoming involved. The pilot is seldom the best episode of a series, and yet the whole series is often sold or killed on that film alone.

**Program control.** By financing and being part of the development of a series, the advertiser has the op-

portunity to exert considerable program control. This is particularly important for an advertiser where good taste is essential. The type of stories we would not want could be eliminated and a direction taken to the agreement of all parties concerned.

Better opportunity to choose co-sponsor and or time period. Many mistakes are likely to be eliminated with this form of building a show since more time is spent in developing it than normal. For example, most shows are developed in the fall of the preceding season, shot in the winter and made ready for the February-March-April buying season. When financed by the advertiser, development and production can start at any time. For example, story conferences and complete programing direction as well as the completion of the pilot script and casting can be done during the summer, and shooting can start in the fall. Thus the pilot could be finished by December or January. This advance timing would make possible a better selection of co-sponsor and a choice time period.

**The time to research** the pilot. In addition to a more carefully thought-out and meticulously produced series, this kind of timing would allow for research on the pilot, which is an important help in judging the series and a valuable safety factor.

"That's the big value," said the programming head of a rival agency after reviewing BBDO's points, "beating the competition to a good idea. The risk is that you won't get it on the air. Then, again, there are a lot of people who wish their shows hadn't gotten on this year."

"It's all part of a general search by everyone to find a hit," he added. "Everyone is trying to find the best device to get on."

And George Polk, who thinks he has found that device, agreed. "If enough good shows were turned out, and enough good times made available, these risks would not be necessary," he explained. "We will continue with program development as long as our clients need shows and cannot get them from the usual sources."

## NAB PUTS TEETH IN ITS RADIO CODE

- ☛ Radio Code Board will set up a monitoring system for the Radio Code and also plans to extend membership
- ☛ Code subscriptions are at an all-time high since NAB opened code eligibility to non-member stations last July

Last week the NAB Radio Code Board met in Washington to take action of importance to advertisers and agencies as well as to radio stations. High on the list of subjects tackled by the board were:

- To set up a monitoring system for the Radio Code.
- To give the code more teeth
- To extend the application of the code.

The meeting came in the wake of a year packed with code board developments.

Code board members were told that code subscriptions are at an all-time high of 1,112 stations, representing 26% of all am and fm radio stations in the U.S.

Last June the Code Board opened subscription privileges to non-NAB stations, and changed the code over from an honor system with no machinery for enforcement, to a monitored system.

Within the past year a full-time code administrator was hired in the person of Charles Stone, formerly of WMBR, Jacksonville, Fla.

Last July the name of the code was changed from NAB Standards of Good Practice to NAB Radio Code. With the opening of subscriptions to non-NAB members, a designated fee was prescribed by the board, for the purpose of implementing the code. The formula is as follows: stations pay 10 times their highest one-minute rate up to \$360. NAB member stations get a 40% discount.

The Code Board's chairman, Clifford Gill, of KEZY, Anaheim, Calif., is most enthusiastic about the effect of the code. "We believe that code subscribers on the whole are doing a better job of building a public image and confidence which is not only helpful to our industry but of extreme importance to all agencies and advertisers who use radio," he told SPONSOR.

"We urge agencies and advertisers to do two things," said Gill. "These are (1) familiarize themselves with the code and (2) patronize stations that subscribe to the code."

The code has been mailed to most agencies. If an agency, or any interested party doesn't have a copy, one can be obtained by writing to Stone at the NAB offices in Washington.

Along with rigid implementation



NAB Radio Code Board's new chairman is Clifford Gill of KEZY, Anaheim, California

# Radio Code On Acceptability of Advertisers, Products

DISCUSSED at the NAB Radio Code Board meeting last week were several cases of stations' accepting advertisers and products which were deemed objectionable by the Radio Code. Here is how the code classifies objectionable product categories:

A commercial radio broadcaster makes his facilities available for the advertising of products and services and accepts commercial presentations for such advertising. However, he should, in recognition of his responsibility to the public, refuse the facilities of his station to an advertiser where he has good reason to doubt the integrity of the advertiser, the truth of the advertising representations, or the compliance of the advertiser with the spirit and purpose of all applicable legal requirements. Moreover, in consideration of the laws and customs of the communities served, each radio broadcaster should refuse his facilities to the advertisement of products and services, or the use of advertising scripts, which the station has good reason to believe would be objectionable to a substantial and responsible segment of the community. The foregoing principles should be applied with judgment and flexibility, taking into consideration the characteristics of the medium and the form of the particular presentation. In general, because radio broadcasting is designed for the home and the entire family, the following principles should govern the business classifications listed below:

- a) the advertising of hard liquor should not be accepted.
- b) the advertising of beer and wines is acceptable only when presented in the best of good taste and discretion, and is acceptable subject to existing laws.
- c) the advertising of fortune-telling, occultism, spiritualism, astrology, phrenology, palm-reading, numerology, mind-reading, or character-reading is not acceptable.
- d) all advertising of products of a personal nature, when accepted, should be treated with special concern for the sensitivities of the listeners.
- e) the advertising of tip sheets, publications or organizations seeking to advertise for the purpose of giving odds or promoting betting or lotteries is unacceptable.

of the code, board members are also concerned with building the code's image, and the image of station subscribers.

Concerning this point, board member Cecil Woodland posed the following question to agencymen:

"We realize that there are radio stations which are not subscribers to the Radio Code, and which consistently maintain standards of broadcasting equally as high as code stations, but how do you as a radio buyer know this?" He continued. "Many of you have already stated that it is impossible for you to come into individual markets and study all station operations, and so the non-subscribing station has on its hands the herculean job of getting the story of its opera-

tion to the thousands of individual radio buyers in the country."

"In the case of code stations, however," Woodland continued, "you know that you are protected against buying time on a station where your client's commercials will be heard adjacent to plugs for fortune-tellers, hard whiskey, baitswitch advertisers, or an unpleasant personal product pitch. And you'll also be sure that your client is not unhappily identified with a questionable contest . . . one which may anger listeners because rules, or prize details, are cloudy and misunderstood by listeners."

Besides Gill, other Code Board members include Richard O. Dunning, KHQ, Spokane; Elmo Ellis, WSB, Atlanta; James L. Howe, WTRA,

Fort Pierce, Fla.: Robert P. Jones, WFBR, Baltimore: Herbert L. Kreuger, WTAG, Worcester; Robert L. Pratt, KGGF, Coffeyville, Kansas; George K. Volger, KWPC, Muscatine, Ia.; and Cecil Woodland, WEJL, Scranton.

The Code Board also indicated the desire to encourage subscriber stations to designate their code subscription by carrying the code seal in their station promotion and advertising, as well as stationery, or wherever the station's call letters and logo appear. It was reported that *Standard Rate and Data* asked for a fee for including the code seal in listings. No fee is charged for RAB or other designations.

(Please turn to page 52)

# PRUDENTIAL'S TV BY-PRODUCTS

- Insurance company sharpens public service image via extensive loan program for '20th Century' episodes
- Prudential agents pick up where company leaves off. lineup leads through involvement in local activities

If hot leads are the life blood of the insurance business, Prudential definitely plays it cool.

Two-thirds of the Newark-based company's national advertising budget goes into the educational *Twentieth Century* program (CBS TV), nestled in Sunday's "intellectual ghetto" time

after it appears on the air. There were over 100,000 showings of the 84 titles available last year.

About 80% of the showings are requested by secondary schools—certainly no hotbed of life insurance prospects—and the agents do not get commercial with students, though

mercials are included as originally run, so the audiences are not left in doubt as to their benefactor. If most of the viewers are still in junior or senior high school, that doesn't bother Prudential, since these are tomorrow's adults, and when the time for insurance purchases comes, the company presumably will have the inside track.

For school showings, the arrangements usually are handled directly by Prudential's film lending service, but in the case of adult groups the local agent is encouraged by Prudential to play as large a role as possible, since this is a major prospect-builder. Prudential's public relations and advertising department, headed by Henry M. Kennedy, executive director, supplies the company's agents with instructions on how to make the most of the film lending program. Other key figures in this project: Joseph Hoffmann, assistant director of advertising; William F. Hedden, advertising manager.

Prudential agents receive, first of all, a general orientation folder spelling out the types of adult groups to approach with film offers, and how to go about it. There is a sample letter to organization leaders, informing them of the film lending service and encouraging them to take advantage of this opportunity. The folder even includes a sample news release to send to area newspapers when an organization books a *Twentieth Century* episode. "We show our agents how to conduct their own p.r. campaign," Kennedy says.

In addition, Prudential agents are equipped with complete lists of film titles, printed on a handy-for-mailing folder to send along to community groups. It is set up so the organization requesting film can check off the title, fill in the date desired for showing, and re-fold the sheet with Prudential's address on the outside. And it's ready for mailing.

Prudential then sends the requested film to the agent in whose territory it is to be shown. That agent has the option of sending it over to the organization, or playing a larger part



'TWENTIETH CENTURY' has been Prudential's image-building vehicle since October, 1957. Winner of some 30 awards, the show delves into history and current affairs. Above: 'The Berliners'

period. And rarely do the commercials get around to building prospect lists by soliciting requests for literature. Rather they are devoted to promoting the services Prudential performs, and projecting its security-dependability image.

Furthermore, extensive time and effort go into Prudential's film lending service, which makes *Twentieth Century* available, gratis, to secondary schools and adult organizations

they may have a word or two with their teachers. The remaining showings are for adult groups, and here Prudential does provide its agents with a golden opportunity for prospects and also furnishes plenty of advice on how to make the most of it.

Though most of the film lending program's benefits are anything but tangible and immediate, Prudential sees the annual \$190,000 investment as infinitely worthwhile. The com-

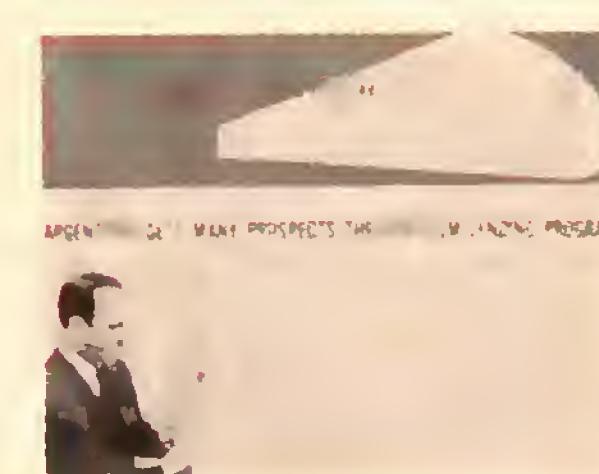
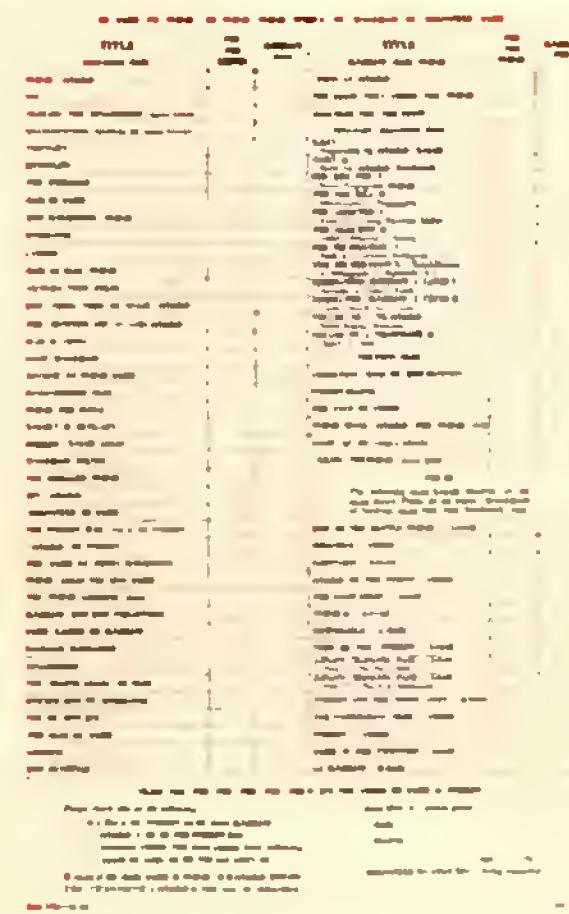
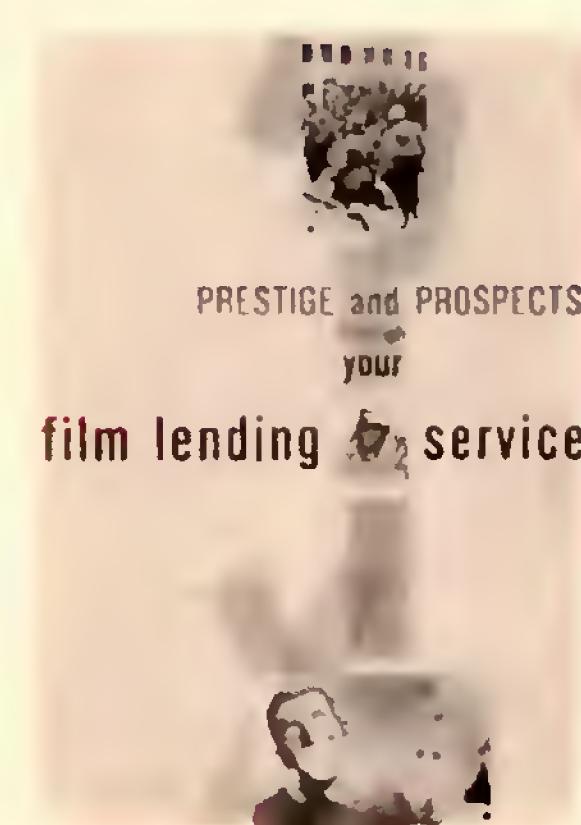
in the process by actually putting in an appearance at the meeting. For this more aggressive agent, Prudential sends a brief introductory speech along with the film, to guide him in saying a few words to the group about the show before the film goes on.

As a further means of keeping its agents fully informed of what's happening on *Twentieth Century*, Prudential sends them an "Advance News" release each week. This describes the upcoming program and spells out the topics to be covered in the accompanying commercials. The releases contain additional material designed to spark agent use of the films, such as quotes from agents who have found this a worthwhile source for expanding their prospects.

The school phase of Prudential's local-level exploitation of its network tv program includes study aids provided in advance of each program's appearance on the air as well as future loan of the films. Mailed on a bi-weekly basis to some 76,000 teachers, these "Television Teaching Aid" booklets feature background material in depth on each program. Also in the tv teaching aids are lists of parallel readings, from books and periodicals, various audio-visual materials which might be obtained to supplement the show, suggested research projects for the students—and a complete list of tv stations that will be carrying the programs, with local time.

Prudential officials see both immediate and long-range benefits in this teaching aid arrangement. Since an integral part of the study plan is watching the shows, it acts as an audience builder. To watch *Twentieth Century* becomes part of the students' homework, so the parents presumably will not interfere, and many of them can be expected to join the audience, runs the reasoning. On the other hand, in homes where parents want to watch the show but yield to the children's urgings for something more juvenile, the school tie-in can solve the problem. As in the case of the film lending service, this association with school class work is expected to have the far-reaching result of leaving students with a favorable impression of Prudential when they

## Tv show helps Prudential's agents



**FUNDAMENTALS** are spelled out in this folder, "Prestige and Prospects Through Your Film Lending Service." This informs agents of the kinds of organizations to approach with film offers, and furnishes a sample letter to their presidents describing the service. In addition there is a sample news release to be sent to local newspapers when a club in the area schedules a "Twentieth Century" episode.

**COMPLETE LIST** of available "Twentieth Century" titles printed on ready-to-mail folder is supplied to Prudential agents who send it along with letter to organization leaders describing film lending service. List includes slots for date the film is wanted, and for alternate date. Form contains address of Prudential plus space for agent to stamp his name and address, giving applicant option of mailing request to either one. The folder is designed to fold easily for mailing.

'**ADVANCE NEWS**' of each "Twentieth Century" episode goes out to the agents. This sheet not only describes the show's content, but fills in the agent on topics to be covered in commercials with the program. The rest of the material is devoted to firing up agents to take advantage of the film lending service. One approach is to quote from those agents who have made successful use of this facility, increasing sales, broadening contacts.

**PRUDENTIAL PUBLICATIONS** keep agents posted on their colleagues' progress with the film lending service tie-in. Pictured is an issue of the Central Atlantic Dist. magazine, in which a Prudential agent describes a film showing which netted 40 prospects.

## Prudential gets in the schools

LA GUARDIA  
REACHING FOR THE MOON

The Twentieth Century



time. It is assumed that this program helps build audience for *Twentieth Century*, since the show is, of course, part of the homework in this study project. The rest of the family presumably will look in along with the students. While the students are not yet in the market for insurance, Prudential values reaching them early.

reach eventually insurance-buying age.

In pointing out some of the reasons why Prudential devotes so much of its advertising effort to an image of solidity, dependability and public service, instead of straight sell, Kennedy delved into the basics of the insurance business. He said that, after all, insurance companies sell a promise to pay money under certain circumstances in the future. There is no solid merchandise changing hands. As he put it, "The consumer is not very much concerned about what becomes of General Motors after he buys one of its cars, so long as parts are readily available. But he maintains an interest in his insurance company, in its ability to take care of his family in the future."

Prudential's tv commercials are created by Rechl McClinton. As account supervisor Thomas P. Crolius puts it, they do not sell insurance. That's the job of the Prudential agent. The purpose of the commercials is "to make it easier for the agents to get a hearing, by contributing to Prudential's public image."

**BACKGROUND** material in depth for each "Twentieth Century" episode goes out to some 76,000 school teachers to aid in related classroom work. "Television Teaching Aid" booklets include lists of parallel readings in books and periodicals and audio-visual aids that could further students' knowledge of the subject involved. There are several suggested research projects. Also in the booklets is a complete list of tv stations carrying the show, with local

While it is impossible to blend the commercials into individual episodes of *Twentieth Century*, which may deal with anything from military campaigns to sports events, the idea is that they blend in with the whole concept of the show. Says Crolius, "The objectives of the program and the commercials are the same: to contribute to Prudential's public image."

These commercials remain a part of the *Twentieth Century* films which have been viewed by some 11 million people under the lending program since its began back in January, 1958. Prudential reports that not one adverse criticism has come in regarding the inclusion of the commercials, and the company considers this a strong indication of the success with which they project the desired image. (Actually, they're a trifle surprised at Prudential that some eccentric school marin somewhere wouldn't have voiced disapproval of having the commercials in her classroom.)

A prime example of how the Prudential film lending service can bring in quality prospects for its agents was described in a recent company pub-

lication. Harry Argentiero of Prudential's Central Atlantic Dist. is quoted as saying, "The film lending program is great. You not only get leads given to you, but you reap all the prestige behind the tv series." Continues Argentiero, "You can qualify the prospects by selecting the groups you show to. Best of all, it doesn't take a great deal of your time."

Argentiero describes his experience in showing the film "Addicted, Part I" to 70 people at a Citizen's Civic League meeting. He had a friend who is a narcotics inspector address the group. Argentiero also gave a short talk on the services offered by Prudential. Result: "Out of the Civic League meeting, I got 40 leads—that's almost 60% of the people present. Another thing, I sold a policy to the narcotics inspector who made the speech!"

Prudential, long a sponsor of public service tv programs, is most pleased with *Twentieth Century's* performance in terms of ratings, awards, and public attitude. During the winter seasons, the show reportedly has been drawing audiences which compare favorably with the average night-time network show—this despite its Sunday (6:30-7 p.m. EST) time period.

The show has received approximately 30 awards, including a recent Emmy. Prudential reports that in public attitude surveys, approval of Prudential has its highest incidence among viewers of *Twentieth Century*.

Prudential, which reportedly has led the field in new life insurance sold for eight of the last nine years, has concentrated on sponsorship of uplifting tv programs since 1954 when it began a three-year association with CBS' *You Are There*, followed by an offshoot of that series called *Air Power*. There were teaching aids with these shows, and extensive merchandising, but it wasn't until *Twentieth Century* that the film lending was launched.

*Twentieth Century* is a 52-week buy for Prudential. Of each year's shows, 26 are new, 26 repeats. The large number of repeats is considered entirely appropriate because surveys show a large audience turnover from week to week, due primarily to the Sunday time period.

# WEB TV'S NEW DAYTIME REACH

- A series of NBC studies by A. C. Nielsen attack the theory 'daytime is for frequency, nighttime is for reach'
- Facts and figures on web daytime television open new doors for a practical and very effective purchase

It may be no coincidence that NBC's current daytime resurgence is running parallel to its sharp attack on certain tv dogmas.

Bolstered by a series of studies done by Nielsen, the network has torn into what is still a commonly held attitude: that daytime network tv is great for frequency but its reach is nothing to brag about.

NBC's studies were kicked off early in 1959 during a general slump in daytime billings. While the network had its competitive troubles, there was a feeling that a key selling problem was overcoming the belief that nighttime's reach was superior to the daytime part of the schedule. Even the frequency advantages of daytime could not generate enough interest. Many clients felt (and still feel) that

frequency often can be wasteful.

However, it was obvious to NBC and Nielsen researchers that, in the past few years, changes in buying patterns—specifically, scatter plans—plus the rock-bottom prices being offered, provided ready-made weapons for producing evidence of daytime network tv's greater audience reach.

NBC decided to probe into the statistics of daytime tv at a series of analytical levels. Their objective was to find out (1) if nighttime is really better than daytime television for reach, (2) if daytime television's frequency per home is still stronger than nighttime. All things being equal, a good buy could be based on these two factors combined or reach alone. Frequency plays a lesser part.

As the chart on page 36 indicates, daytime tv buys are by no means confined to a narrow base of homes reached over and over again. On the contrary, a matched budget comparison proves daytime to be a better buy (22.1 million homes vs. 18.1 million) both for reach and frequency. The comparison was tabulated by A. C. Nielsen for a four-week cumulative audience base with costs virtually the same per schedule. An alternate week nighttime show was used with an above-average rating costing approximately \$90,000 bi-weekly (time and talent). Six programs costing about \$12,000 per week—a total of \$81,000 made up the daytime flight.

Not only did the daytime schedule prove to be a more efficient buy for advertisers seeking reach—four million homes advantage—but frequency per home for the daytime schedule was more than twice as high. Another plus revealed in the first part of NBC's and Nielsen's three part study of web daytime television was schedule size. The daytime schedule accounted for 42 commercial minutes although nighttime's schedule allowed

## Daytime schedule vs. nighttime program by quintile

Number of homes reached in each quintile over four-week period

Quintile	By nighttime program	By daytime schedule	Difference
1. (Heaviest viewing 20%)	4,200	6,600	+2,400
2.	5,100	6,600	+1,500
3. (Middle viewing 20%)	3,400	3,900	+ 500
4.	3,500	3,300	- 200
5. (Lightest viewing 20%)	2,000	1,600	- 400
All Homes	19,100	22,100	+4,000

Source: NTI—March-April 1960

**QUINTILES** are derived by ranking homes in order of time spent viewing and dividing them into five groups, each containing 20% of the homes, ranging from the heaviest viewers down to the lightest viewers.

only six. Program costs were one-eighth the level of nighttime.

The study, when analyzed on a multiple commercial basis, also put daytime in first place. Total homes receiving two or more commercial impressions over a four-week period for daytime was 16.9 million vs. 14.2 million evening homes—again, a day-

time advantage of 2.7 million homes. As the 1960 chart below indicates, daytime has the edge on every level of reach and frequency.

The second study conducted by Nielsen, as part of NBC's three part series, sheds further light on the daytime television audience. This data deals with the dimensions and char-

acteristics of the daytime viewing home.

To effectively weigh the characteristics of daytime television homes, a quintile study tabulated by Nielsen was used. Homes were ranked in order of time spent viewing. They were divided into five groups, each containing 20% of the homes, ranging from the heaviest down to the lightest viewers. As in the case of reach and frequency, the family characteristics of the daytime television audience created an even more inviting buy.

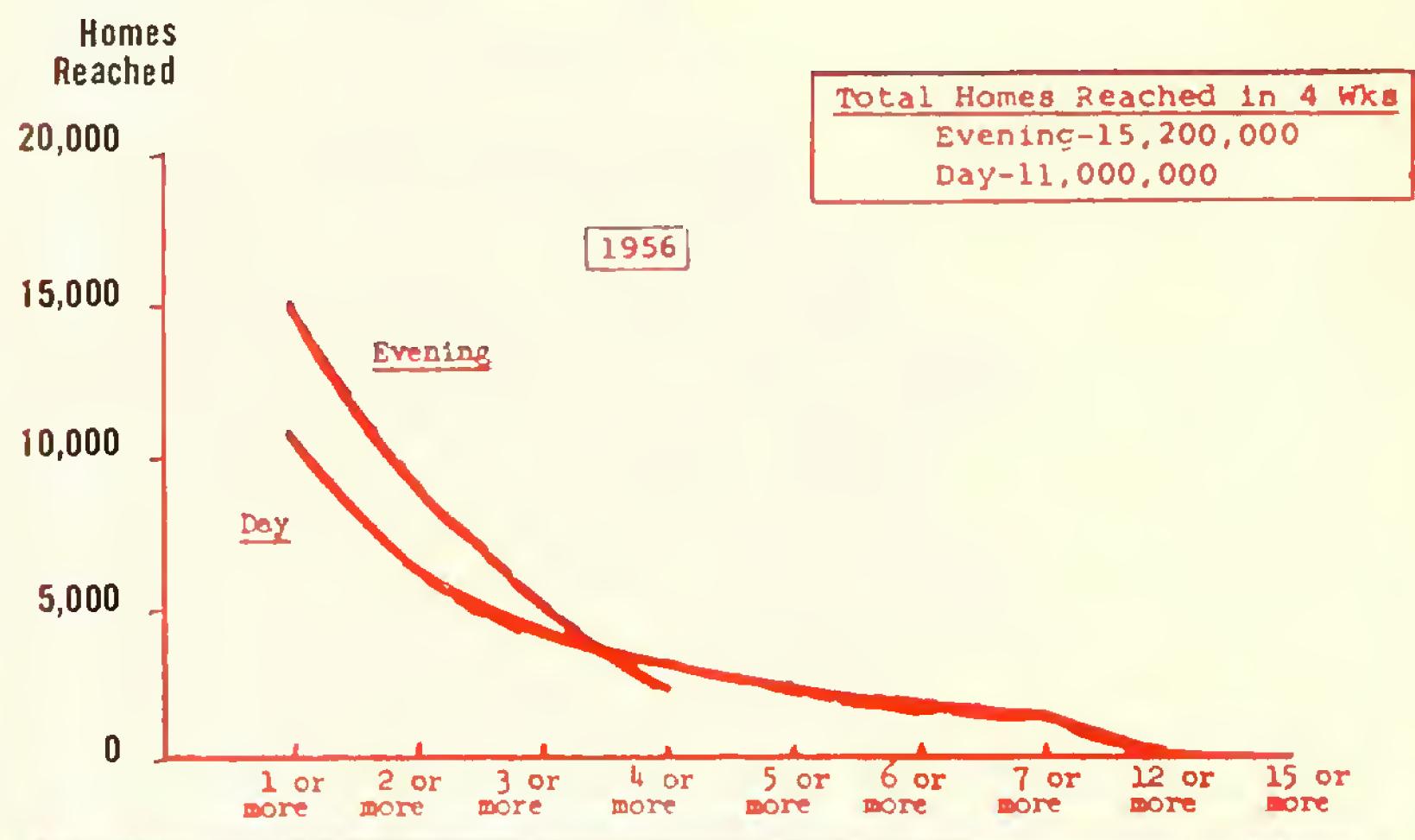
The results of the second study showed that daytime television reached a substantial percent of the homes with large or medium size families. By contrast, daytime television reached a lesser percent of the smaller size families. Over a four-week period, 59.6% of the households with five or more family members was reached with an average of 6.1 commercial minutes per home. Similarly, coverage of homes consisting of three to four people was also high—51.1% at 5.3 messages per household. A small segment of families with only one to two members was reached—39.1% of all families in that bracket—6.3 times per household. The percent of all tv homes reached with daytime television over the four week survey period was 49.0% with a frequency of 5.8 messages per household.

Also measured was the average age of housewives reached with daytime television. The results showed that in addition to daytime television reaching families of substantial size, the average housewife's age was relatively young. For measurement purposes, the age groups were broken down into three classifications. Young represents all the housewives reached, via the daytime schedule, between the ages of sixteen and thirty-four; middle age represents thirty-five through forty-nine years; and fifty years or older fall into the old classification. The daytime schedule reached 56.0% of the young housewives with a frequency of 5.6 commercial impressions per home; 56.4% of the middle-aged housewives with 6.0 commercial impressions; and 46.5% of the older housewives with a 6.1 frequency.

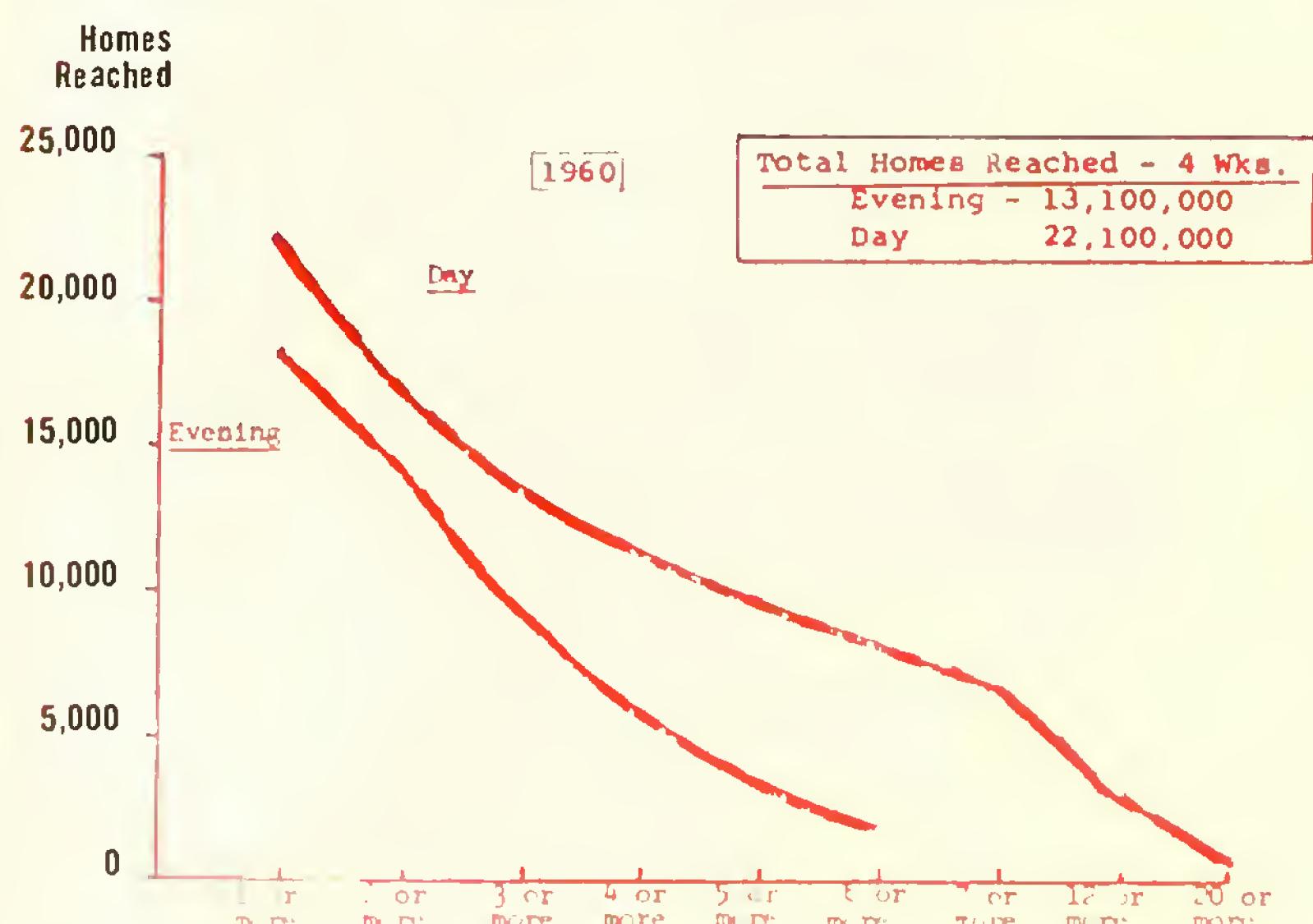
As mentioned previously a quintile chart (page 35) was also used to outline the effectiveness of daytime tele-

## WEB DAY PLAN, NIGHT SHOW BUYS

*Distribution of homes reached and frequency, 1956*



*Distribution of homes reached and frequency, 1960*



THE NBC charts above, both computed by A. C. Nielsen from the NTI, January-February 1956 and NTI, 4-weeks ending April 3, 1960 reveal a significant difference in results of daytime vs. nighttime buys. The first chart represents a daytime schedule of five-a-week strips. A "modern" scatter plan represents current comparison.

vision. Daytime viewing was high among the heavy television viewers. Over the same four-week period, the heaviest 20% of viewers (1) accounted for 6.6 million homes on the daytime schedule vs. 4.2 million on the nighttime schedule—a bonus of more than 57%. Daytime's reach was also high among quintiles (2) and (3)—6.6 million and 3.9 million homes reached vs. nighttime's program reaching 5.1 million and 3.4 million homes respectively. Nighttime came out on top in the homes viewing lightest, (1) and (5), however daytime's loss was slight. These are small family homes with a relatively high proportion of older members.

Although not indicated on page 35, NBC's quintile study also showed a very high frequency per home for the daytime flight. Over the same four-week period, the heaviest viewing quintile (top 20%) revealed a daytime frequency of 8.5 impressions per home vs. the nighttime program impression of 3.6—a daytime advantage of 4.9 commercial impressions per home per month. Similarly, daytime reached more homes in three out of five of the quintiles. Again, nighttime had the edge in the lightest viewing quintiles with only a slight margin.

The final NBC study conducted by Nielsen was prepared to sum up the previous two. All the original data was gathered and recalculated on an eight-week basis rather than four-weeks, in answer to the question "all that information is fine but what happens over a longer period of time?"

The results were as expected—daytime television remained a better buy at every level studied. Based on eight weeks ending 3 April 1960, daytime's reach was 27.5 million homes vs. 24.0 million homes on the evening flight—a daytime advantage of 3.5 million homes. Again, daytime frequency was substantially higher. Commercial impressions per home for the eight-week nighttime schedule was 4.5 while daytime was more than double with a 9.4 frequency.

The entire NBC study conducted by Nielsen proved daytime television to be a practical buy for an alert advertiser willing to forget the widely held theory that "web daytime television is great for frequency but poor for reach."



**COPY PLANS** for their fm radio campaign are exchanged by Richard Walker (l) Larry Hatch, owners of the Robert Office Supply Co., and satisfied fm advertisers for the past two years

## FM A BOON FOR OFFICE FURNITURE, DESIGN FIRM

**A**mong the increasing number and variety of advertisers using fm today, is one whose two-year loyalty to the medium continues to pay off in added sales and company prestige.

Dealers in quality lines of office furniture, stationery, forms and supplies, as well as designers and installers of complete offices, the Roberts Office Supply Co. of Portland, Me., is convinced that the best and fastest way to reach the quality consumer is via a quality medium. As co-owner Richard Walker explains it, "We're not after the mass market—the small purchasers of greeting cards, small quantities of stationery and so forth. We want to reach the executives who want top quality equipment in their offices. We knew we could reach an important segment of this group through the fine music programming of WMTW-FM, since all the audience studies we saw indicated a select grouping of professional men, executives, and office managers."

That, plus partner Larry Hatch's affinity to classical music programming for his advertising (he was at one time a professional musician and is on the board of the Portland Symphony Orchestra), prompted their first purchase of one-minute spots on WMTW-FM (Poland Springs-Mt. Washington) two years ago. With the

station's tri-state coverage of Maine, Vermont, and New Hampshire, Walker and Hatch found themselves reaching exactly the market they wanted—small, but select.

Scheduled within the 6:30-7 p.m. slot, five nights a week, the commercials are straight, practical sell. Copy features office furniture, an office planning service and an office furniture leasing plan. Says Hatch, "Our commercials are designed to cover all aspects of the business. They are written with a lofty approach in an attempt to influence the executive decision maker of a business."

Apart from sales results (each of the last two years shows a 20% increase) Hatch and Walker are particularly pleased with public reaction to their spots—in the form of customer "fan mail" thanking the company for helping sponsor a classical music program and the warm reception extended Roberts salesmen.

So satisfied is Roberts with their advertising, that "we wouldn't think of changing it," says Hatch. "We use other broadcast media from time to time, and will continue to do so, but the fine WMTW-FM programming uniquely fits our advertising needs." Both he and Walker hope to be expanding their use of the medium in the very near future.



ABC BRASS at Hagerty press conference (l-r): S. B. Siegel, Thomas Moore, Oliver Treyz, Michael Foster, Leonard Goldenson, Hagerty

## HAGERTY MOVES IN AT ABC

- ☛ Presidential press secretary takes over as ABC TV v.p. in charge of news and public affairs on 23 January
- ☛ Hagerty, in first press conference, says he won't be on-air commentator, will build strong news staff

Last week, in one of the briskest, brightest news conferences ever held in broadcasting circles, ABC unveiled its new television v.p. for news, special events, and public affairs, the redoubtable James C. Hagerty.

Hagerty, since 1952 press secretary under President Dwight D. Eisenhower, was introduced by AB-PT president Leonard Goldenson, and fielded the questions of some 50 newspaper, magazine, and trade newsmen with the aplomb and good humor of an old pro.

Though his ABC job doesn't become official until after the Kennedy inauguration, Hagerty took four-days' leave of absence last week (without pay, he was quick to point out) to meet the press and attend ABC affiliates and board meetings in Miami.

Under Hagerty leadership, said Goldenson, ABC plans to "expand considerably" its new coverage, with

"special attention to Latin America." The White House press chief declared he considered the strengthening of ABC's reporting staff his first job, and said he would look for trained newsmen, not simply on-the-air-personalities.

Replying to questions, he said flatly that he would not himself make tv or radio appearances. ("I'm not a commentator, and if I tried to be one it would stop competition within my staff—which I want.")

Anticipating the objection that because he had been so long identified with the Republican administration he might have difficulty in presenting political news impartially, Hagerty declared, "I think I can do it. But the proof of that will be in the performance. If you find I don't do it, it will be your duty to clobber me."

Washington, said Hagerty, will be an immediate target for strengthening

ABC news facilities since "it is the 'news capital of the world.'" He plans to work first on problems involving ABC staff, but has in mind visits to all major ABC affiliates, and later, with Goldenson, a world news inspection trip.

Howls of laughter greeted the irreverent question, "Do you intend to hire Art Buchwald?" Hagerty grimed, recalled that he had "got up on the wrong side of the bed" on the morning of his now-famous tiff with the syndicated humorous columnist. He added that, in the job he had held, he thought he had a right to "blow his top" occasionally, and probably would do so at ABC.

Asked about his ABC salary, he replied "I can live on it," but declined to name the figure. He said that he himself had set the amount in his negotiations with Goldenson, and though he understood it was "somewhat lower" than some other comparable jobs paid, he wanted to prove that he could earn the right to more money.

Joe Michaels, NBC news commentator, threw a curve at Hagerty with his barbed question, "Does your new job mean, Jim, that ABC is taking a

(Please turn to page 52)

# Network tv ratings enjoy increase

End-of-year report shows a nominal increase over last year in network television's average program rating

In spite of an expected leveling off in television program appeal, in view of last year's slight decrease, the average rating for network television shows managed to climb a few points.

Based on A. C. Nielsen's monthly network television index—in this particular case November-December 1960—the figures represent average pro-

gram performance for nighttime 30- and 60-minute programs.

In 1959, the drop-off seemed to indicate a gradual trend of disinterest which would conclude at a level slightly below the present figure. However, the 1960 figure has reversed the expected trend, lending support to a higher average.

Another point of interest in the

chart directly below, is the number of shows scheduled during the survey period. From 1958 to 1959 the number of programs increased by 10 but the rating took a fall. By contrast, although increasing only six shows in 1960, the rating increased.

In radio, the average program rating has been virtually at the same level. Ironically, where the number of programs increased, the average rating decreased. This holds true for the three-year comparison: 1959, rating up, programs down; 1960, rating down, programs up.

## Average program performance during winter months

(Nielsen Average Audience, November-December Each Year)

	Daytime*			Evening**		
	1958	1959	1960	1958	1959	1960
<b>U. S. Tv Homes</b>						
%	5.5	6.0	5.8	20.2	17.9	18.6
(000)	2,393	2,670	2,622	8,787	7,466	8,407
No. Programs	65	60	78	122	132	138

\*15-minute adult programs

\*\*30-minute and one hour programs

## 1. THIS MONTH IN NETWORK TV

### Specials scheduled during four weeks ending 12 February

PROGRAM (NETWORK)	COST	SPONSOR, AGENCY, DATE	PROGRAM (NETWORK)	COST	SPONSOR, AGENCY, DATE
Bell & Howell Close-up (A)	\$ 30,000	Bell & Howell, McCann, 1/22, 2/6, 2/16	Inauguration Special (N)		Purex, Weiss, 1/20
Bell Telephone Hour (N)	285,000	AT&T, Ayer, 1/20, 2/3	J. F. Kennedy Report (N)		1/31
CBS Reports (C)	57,500	Philip Morris, 1/19	NBC Opera (N)		sust, 2/5
Art Carney Show (N)	225,000	Timex, Doner, Sara Lee, C&W, 1017	National All Star Bowling (A)		Gillette, Miles, 1/21
Bing Crosby Golf (A)	250,000	Oldsmobile, Brother, 1/22	Omnibus (N)	120,000	Aluminum, JWT, 2/5
Bobby Darin Show (N)		Revlon, Grey, 1/31	Project 20 (N)		sust, 1/24
Hall of Fame (N)	275,000	Hallmark, FC&B, 2/7	Remember How Great (N)		Am. Tobacco, SSC&B, 2/9
Inaugural Ceremonies (A)		1/20	Show of the Month (C)	300,000	Du Pont, BBDO, 1/18
			Sing Along With Mitch (N)		Ballantine, Esty, 1/27, 2/10

## 2. NIGHTTIME

# COMPARISON

	SUNDAY			MONDAY			TUESDAY			
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC
6:00		I Love Lucy Maitrol (FC&B)	Meet The Press co-op I-L \$6,500		ABC News sust.			ABC News sust.		
6:30		Walt Disney Presents Ludens (Mathes) Derby (McC-E) Gen. Mills A-F \$94,000	Twentieth Century Prudential (B-McC) D-F \$35,000	People Are Funny Squibbs (Dona- hue & Coe) Q-L \$24,000		D Edwards Amer Home (Bates) \$6,500tt	News Texaco (C&W) N-L \$6,500tt	No net service	D. Edwards Am. Home (Bates) Schlitz (JWT) N-L \$6,500tt	ABC News sust.
7:00		Walt Disney Presents B6:30-7:30 Canada Dry (Mathes) Brillo (JWT)	Lassie Campbell Soup (BBDO) A-F \$37,000	Shirley Temple (7-8) Nahisco (Mc- Cann) 2/2 S B-Nut Life Savers (Y&R) Dr-L \$70,000		No net service	D Edwards Amer Home (repeat feed)	Expedition Balston (GB&B) A-F \$20,000	No net service	D Edwards Am. Home alt Schlitz (repeat feed)
7:30	Maverick (7:30-8:30) Kaiser Co (Y&R) Noxema (SSCB) W-F \$82,000	Dennis The Menace Kellogg (Burnett) Best Foods (GB&B) Sc-F \$36,000	Shirley Temple	Cheyenne (7:30-8:30) Brillo (JWT) Balston (Gard.) Peter Paul (DFS) Brilo-My (OBM) V-F \$93,000	To Tell The Truth† Am. Home (Bates) Helene Curtis (McCann) \$18,000	The Americans 1/23 S Block (SSCB) (7:30- 30) Dow (N.C & K) Pan Am Coffee (BBDO) 2/6 S	Bugs Bunny G. Fds. (B&B) Golgate (Bates)	No net service	Laramie (7:30-8:30) Am Gas (L&N) Reynolds (Esty) W-F \$85,000	Hong Ke (7:30-8:30) Kaiser (Y Armour (Mc Hall of Fame (6:30-7:30)
8:00	Maverick R.J. Reynolds (Esty) Armour (FC&B)	Ed Sullivan (8-9) Colgate (Bates) alt Kodak (JWT) V-L \$85,800	National Velvet Kewall (BBDO) Gen Mills (BBDO) A-F \$37,000	R. J. Reynolds (Esty) P&G (B&B) A.C. (Brother) Sc-F \$37,000	Cheyenne R. J. Reynolds (Esty) Goodyear (Y&R) Carnation (EWRR) Sc-F \$37,000	The Americans	The Rifleman P&G (B&B) V-F \$10,000	Father Knows Best Kyser Both (D&C) Sc-F \$34,000	Laramie B-Nut Life Savers (Y&R); Pitt. Glass (BBDO);	Hong Ke (7:30-8:30) Keecham (
8:30	Lawman R. J. Reynolds (Esty) Whitehall (Bates) W-F \$41,000	Ed Sullivan	Tab Hunter P. Lorillard (L&N) West- clox (BBDO) Dr-L \$38,000	Surfside 6 Bm & Wmn (Bates) Pontiac (MacMJ&A) J&J (Y&B) F \$120,000	Bringing Up Buddy Scott (JWT) Sc-F \$35,000	Wells Fargo Amer Tobacco B-Nut (SSCB)	Wyatt Earp Can Mills (DFS) alt P&G (Compton) W-F \$40,000	Dobie Gillis Pillsbury (Burnett) alt Phillip Morris (Burnett) Sc-F \$37,000	Alfred Hitchcock Ford (JWT) M-F \$65,000	Ozzie & H Kodak (J Coca Cola (McCan Sc-F \$
9:00	The Rebel P&G (Y&R) L&M (D.F.S.) W-F \$42,500	G. E. Theatre Gen Electric (BBDO) Dr-F \$51,000	The Chevy Show (10/2 S) (8-10) Chevrolet (Camp.-E) L \$120,000	Surfside 6 Whitehall (Bates)	Danny Thomas Gen. Fds. (B&B) Mu-L \$47,500	Klondike R. J. Reynolds (Esty) A-F \$36,000	Stagecoach West (9-10) U. Mtrs. (C-E) B & W (Esty) Miles (Wada) W-F \$83,000	Tom Ewell Quaker Oats (JWT) P&G (Burnett) Sc-F \$38,000	Thriller (9-10) All State (Bur- nett); Glenbrook (DFS); Am. M-F	Hawaiian (9:30-10) Carter (B Beecham Whiteh M-F
9:30	The Islanders (9:30-10:30) L&M (Mc-E), Luden's (Mathes) A-F \$95,000	Jack Benny Lever (SSC&B) State Farm (NL&B) V-L \$80,500	The Chevy Show	Adv. In Paradise (9:30-10:30) Noxema (SSC&B) Brillo (JWT) Luden's (Mathes) F \$110,000	Andy Griffith Gen Foods (B&B) Mu-L \$47,500	Dante Culver (Wada) Singer (Y&B) Mu-F \$37,000	Stagecoach West Gen. Fds (OBM) Balston (Gardner) Sc-F \$54,000	Red Skelton Show Pet Milk (Gardner) alt S. C. Johnson (F,C&B) Sc-F \$54,000	Thriller B-Nut Life Savers (Y&B) Tobacco (SSCB); (M-F \$55,000	Hawaiian Am. Ch (Bates Oldsmar (Broth
10:00	The Islanders Ultad Mtrs. (Camp.-E) AuP-L \$34,000	Candid Camera Lever (JWT) Bristol-Myers (Y&B) AuP-L \$34,000	Loretta Young Tom (North) Mt Warner Lam Lam & Feaslay Or-L \$19,500	Adv. In Paradise L&M (Mc-E) Mt Warner Lam Lam & Feaslay Or-L \$19,500	Hennesey Borillard (L&N) G Fds (Y&R) Whitehall (Bates)	Barbara Stanwyck Theatre Culver (Wada) Amer. Gas Co. (L&N) Dr-F \$41,000	Alcoa Presents Alcoa (FSB) Dr-F \$36,000	Garry Moore Show (10-11) Plymouth (Ayar) S. C. Johnson (NL&B) Polaroid (DDB) V-L \$115,000	NBC Specials (10-11) Various sponsors	Naked (10-11) C. (Bro- Derby (M Ny-F P&G (E
10:30	Winston Churchill's The Valiant Years B&M (McCann) Ed. Dalton (K&E) Dr. \$50,000	What's My Line Kellogg All-State (Burnett) S 1/1	This Is Your Life Block (Grey) AuP-L \$24,000	Peter Gunn Bristol-Myers DCSS, B. J. Reynolds (Esty) Mu-F \$39,000	Jane Alyson Show Dupont (BBDO) Close-up (2/6; 10:30-11)	Jackpot Bowling Bayuk (Warman & Schorr) Brunswick-Balka (McC-E) Sc-F \$37,000	No Net Service	Carry Moore Show	NBC Specials	Naked Bris.-M Bm & W. Lan (L&F); (Math

Specials.

Cost is per segment. Prices do not include sustaining, participating or co-op programs. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission).

They do not include commercials or time charges. This chart covers period 16 Jan.-12 Feb. Program types are indicated as follows: (A) Adventure, (Au) Audience Participation, (C) Comedy, (D) Documentary, (Dr)

# A G R A P H

16 JAN. - 12 FEB.

MONDAY		THURSDAY			FRIDAY			SATURDAY		
S	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
		ABC News sust			ABC News sust					
wards (Bates) \$8.500††	News Texaco (C&W) N-L \$6.500††	D Edwards Philip Morris (Burnett) alt Schlitz (JWT) N-L \$9.500††	News Texaco (C&W) N-L \$6.500††	D Edwards Parliament (B&B1) alt Amer. Home (Bates) N-L \$9.500††	News Texaco (C&W) N-L \$6.500††					
service		No net service			No net service	No net service				
wards Bome arter feed1	News Texaco (repeat feed)	D Edwards Philip Morris alt Schlitz (repeat feed)	News Texaco (repeat feed)	D Edwards Parliament alt Amer. Home (repeat feed)	News Texaco (repeat feed)					
janauts 9:30) Cartier Loril- &N). Horse) \$87.000	Wagon Train (7:30-8:30) Ford (JWT) W-F \$88.000	Guestward Hol- talston (GB&B, Gardner) 7-Up (JWT) Se-F \$38,000	Ann Sothern S. C. Johnson (B&B) Gen. Fds. (B&B)	The Outlaws I&W. Pillsbury (C Mithun); M. Dvd (Weiss) W-F \$88.000 Peter Pan	Matty's Funday Funnies Mattel Carson Roberta) Se-F \$10,000	Rawhilde (7:30-8:30) G. Fds (B&B) Dracket (Y&R) P. Morris (B&B) J. Myers (Y&R) Colgate (L&N) W-F \$80,000	The Roaring 20's 7:30-8:30) Anahist (Bates) Colgate (Bates) Carters (Bates) My-F \$83,000	Perry Mason (7:30-8:30) Colgate (Bates) Parliament (B&B) My-F \$80,000	Bonanza (7:30-8:30) Pillsbury (C-Mithun) RCA (JWT) m. Tob. (BBDO1 W-F \$78,000	
ie nauts	Wagon Train R. J. Reynolds (Esty) Nat'l Blsc. (Mc-E)	Donna Reed Campbell (BBDO) alt Johnson & J (Y&R) Se-F \$10,000	S. Angcl C. Johnson (B&B) Gen. Fds. (B&B)	The Outlaws B-Nut Life Savers (Y&R); War-Lam (L&F); Colgate (Bates); Pan Amer. Coffee Camp.-Mith.)	Harrigan & Son (10/7 S) Reynolds (Frank) C-C-F \$39,000	Rawhilde Fabisco (Mc-E)	One Happy Family sust	The Roaring 20's Derby (Mc-E) Am. Chicle (Bates) Beecham (K&E)	Perry Mason Sterling (DFB1 Dracket (Y&R) Moores (B&B)	Bonanza segs open
Alive FC&B) Bates) \$39,000 Show of onth 30-9:30	Price Is Right Lever (OBM) (NC&K) Q-L \$22,500	The Real McCoys P&G (Compton) Se-F \$11,000	Zane Grey Theatre S. C. Johnson (B&B) P. Loril- lard (L&N) W-F \$45,000	Bat Masterson (9/29 S) Sealtest (Ayer) Hills Bros. (Ayer) W-F \$39,000 Rem. Great ● 2 9; 8:30-9:30)	Flintstones Miles (Wade) alt R. J. Reynolds (Esty) C-C-F \$44,000	Route 66 (8:30-9:30) Chevrolet (C-E) Sterling (DFS) Phillip Morris (Burnett) A-F \$85,000	Westinghouse Plhs. Westinghouse (McCann)	Leave It To Beaver Balston (Gardner, GB&B) GE (Grey) Se-F \$30,000	Checkmate (8:30-9:30) Brn. & Wmsn. (Bates) alt. K. Clark (F,C&B) My-F \$80,000	Tall Man R. J. Reynolds (Esty); Block (SSCB) W-F \$86,000
ster en (L&N) UL	Perry Como Kraft (JWT) W-L \$125,000	My Three Sons Chevrolet (C-E) Se-F \$49,500	The Witness (9-10) Reynolds (Esty) L 1/26	Bachelor Father Whitehall (Bates) alt Am Tob (Gumbinner) Se-F \$38,000	17 Sunset Strip (9-10) Am. Chicle (Bates) My-F \$85,000	Route 66 AT&T(NW Ayer) V-L \$175,000 Sing With Mitch (1, 27, 2 10; 9- 10)	Bell Telephone Hour (9-10) Lawrence Welk (9-10) Dodge (Grant) J. B. Williams (Parkson) Bu-L \$45,000	Lawrence Welk (9-10) Dodge (Grant) J. B. Williams (Parkson) Bu-L \$45,000	Checkmate Brn. & Wmsn. (Bates) alt Lever (K&E)	The Deputy Bristol Myers (Y&R) Gen. Cig. (Y&R) W-F \$89,000
of a et (Katy) (yers (R) \$27,000	Perry Como	Untouchables (9:30-10:30) Armour (FCB) L&M (Mc-E) My-F \$90,000	Ann Sothern S. C. Johnson (B&B) Gen. Foods (B&B) Se-F \$41,000 Gunslinger 2 9 S	Tennessee Ernie Ford Show Ford (JWT) V-L \$15,000	17 Sunset Strip R. J. Reynolds (Esty) Whitehall (Bates) Beecham (K&E)	You're in the Picture Plymouth (Ayer) L&M (DFS) A-F \$37,000	Bell Telephone Hour Lawrence Welk (9-10) Whitehill (Bates) alt Lever (JWT) W-F \$40,000	Have Gun, Will Travel Whitehill (Bates) alt Lever (JWT) W-F \$40,000	The Nation's Future	
sel Hr 10-11) Steel O) \$30,000	Peter Loves Mary P&G (B&B) Se-F \$38,000	Untouchables Whitehall (Bates) Beecham (K&E)	Face the Nation (1/26; 10-11) CBS Reports (10; 10-11) ●	Groucho Marx Lillard (L&N) Toni (North) AbP-L \$30,000	Robert Taylor in The Detectives P&G (B&B) My-F \$45,000	Twilight Zone Gen Food (Y&R) Colgate (McC) A-F \$36,000	Michael Shane (10-11) Oldsmobile (Brother) Pitt. Glass (BBDO) My-F \$78,000	Fight-Weck Gillette (Maxon) Miles (Wade) Sp-L \$45,000 Bowling 1 21; 10-11) ●	Gunsmoke L&M (DFS) alt Sperry-Rand (Y&R) W-F \$42,000	
theatre 10-11) ong (EO) \$40,000	No net service	Ernie Kovacs Take A Good Look Consolidated Cigars (EWR&R) Close-up ● (2/16; 10-30 11)	Face the Nation		Law & Mr. Jones (10/7 S) P&G (B&B) A-F \$41,000	Eyewitness to History Firestone (C E) P.A. \$25,000	Michael Shane	Make That Spare Brn. & Wmsn. (Bates) Gillette (Maxon)	No net service	Man From Interpole Sterling (DFB1 A-F \$25,000

Drama, (F) Film, (I) Interview, (J) Juvenile, (L) Live, (M) Misc.  
(Mu) Music, (My) Mystery, (N) News, (Q) Quiz-Panel, (Sc) Situation  
Comedy, (Sp) Sports, (V) Variety, (W) Western. †No charge for repeats.

L preceding date means last date on air. S following date means starting  
date for new show or sponsor in time slot. †Price not available.

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3.

## DAYTIME

## COMPAR

	SUNDAY			MONDAY			TUESDAY			
	ABC	CBS	NBC	ABC†	CBS	NBC	ABC†	CBS	NBC	ABC†
10:00		Lamp Unto My Feet sust		Sponsors A. E. Staley; Armour; Block; cont'd Tues.	December Bride sust	Say When Sterling alt sust	Sponsors Brillo; Carter's Little Pills; Chemway cont'd Wed.	December Bride sust	Say When sust Anahist sust	Sponsor Ex-Lax; bert; Gen; Foods; Ger Mills (reg)
10:15										
10:30		Look Up & Live sust			Video Village sust	Play Your Hunch sust alt Whitehall Colgate		Video Village sust Am. Home Pdts. alt sust	Play-Hunch sust alt Colgate Sterling alt Simoniz	cont'd Th
10:45										
11:00		UN in Action sust		Morning Court	I Love Lucy sust	Price Is Right sust Glenbrook alt Whitehall	Morning Court	I Love Lucy sust sust	Price Is Right sust alt B-Nut Mentholum alt. sust	Morning C
11:15										
11:30		Camera Three sust		Love That Bob	Clear Horizon sust	Concentration Culver alt Lever Mennen alt Lever	Love That Bob	Clear Horizon Vick alt. sust sust	Concentration Frigidaire alt. Gen. Mills A. Culver alt Leeming	Love That
12N										
12:15	Meet the Professor 1/29 S	CBS TV Workshop sust		Camouflage	Love of Life sust Amer Home Prod alt sust	Truth or Consequences Miles P&G	Camouflage	Love of Life sust alt. Quaker Oats Am. Home (wkly)	Truth or Consequences Nabisco B-Nut Culver alt Jergens	Camouflag
12:30										
12:45	The Piper Gen. Mills	CBS TV Workshop CBS News 12:55		Number Please	Search for Tomorrow P&G	It Could Be You Culver alt sust P&G alt Menthum. News (12:55-1) Gen. Mills	Beat The Clock	Search For Tomorrow P&G	It Could Be You Miles alt sust News (12:55-1) P&G G. Mills	Beat The C
1:00										
1:15	Direction '61 sust			About Faces	News (1-1:05) sust	No net service	About Faces	News (1-1:05) sust	No net service	About Fac
1:30										
1:45	Issues & Answers		Frontiers of Faith sust		World Turns P&G Lipton alt H. Curtis	No net service		World Turns P&G Sterling alt Quaker	No net service	
2:00										
2:15		Pro Basketball (2-concl.) various sponsors		Day In Court	Full Circle sust	Jan Murray Show sust sust alt Anahist	Day In Court	Full Circle sust	Jan Murray Show sust	Day In Ca
2:30										
2:45		Sunday Sports Spectacular (2:30-1) Schlitz, L&M, Carter, B. Myers	Pro Basketball	Road To Reality	Art Linkletter Wilma, Lvr, Williams alt sus	Loretta Young Smnz alt. B-Nut P&G	Road to Reality	Art Linkletter alt Scott, J. B. Williams Kellogg	Loretta Young sust	Road to Re
3:00										
3:15		Pro Basketball		Queen For a Day	Millionaire sust	Young Dr. Malone Leeming P&G	Queen For a Day	Millionaire sust alt. Vick Scott alt. Quaker	Young Dr. Malone sust alt P&G Glenbrook alt P&G	Queen For Day
3:30										
3:45	Roundup U.S.A.	Sunday Sports Spectacular	Pro Basketball	Who You Trust?	Verdict Is Yours sust Amer Home alt sust	From These Roots sust alt Mentholum sust alt Tonl	Who You Trust?	Verdict Is Yours sust	From These Roots sust alt Simonize sust alt Anahist	Who You T
4:00										
4:15	Championship Bridge N. Am. Vanline (Shwayder)	Tomorrow Am. Machine & Foundry 1-29 S	Pro Basketball	American Bandstand Stridex Am. Chicle, W. Lambert, Vick	Brighter Day Secret Storm Amer Home Prod	Make Room For Daddy sust sust	American Bandstand Nozzema, Stridex B-Nut, Am. Chicle, B. Myers.	Brighter Day Vick Secret Storm Quaker alt Scott	Make Room For Daddy sust P&G	Amer. Ba B-Nut, T. Welsh
4:30										
4:45	Paul Winchell Harts Mountain	Tomorrow	Pro Basketball	Amer. Band.	Edge of Night P&G R. Curtis alt Vick	Here's Hollywood Simoniz alt Tonl Colgate alt Jergens	Amer. Band.	Edge of Night P&G Sterling alt R. T. French	Here's Hollywood Whitehall alt Mogen David Colg.	Amer. Ba Gen. Mi Vick Chas W. Lamb
5:00										
5:15	Matty's Funda Funnies Blattel	Amateur Hour Williams N. Y.	Celebrity Golf Kemper (alt.) Pro Basketball	American Bandstand co-op			American Bandstand co-op			America Bandsta co-op
5:30										
5:45	Rocky & Friends G. Mills, Am. Chicle, P. Paul	College Bowl GE	Chel Huntley Reporting Pro Basketball Kemper Ins. Co	Captain Gallan Gen. Mills, Sweets, Gilbert			Rin Tin Tin Gen. Mills, Sweets			Lone Ran Gen. Mi Cracker J

<sup>†</sup>Note: ABC Mon.-Fri. daytime sponsors rotate on a weekly basis and are not regularly scheduled for my particular shows or time periods. Alphabetical

## HOW TO USE SPONSOR'S NETWORK TELEVISION COMPARAGRAPH

The network schedule on this and preceding pages (40, 41) includes regularly scheduled programming from 16 Jan.-12 Feb., inclusive (with possible exception of changes made by the networks after presstime). Irregularly sched-

# GRAPH

16 JAN. - 12 FEB.

NESDAY		THURSDAY			FRIDAY			SATURDAY		
	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
ride	Say When sust	Sponsors Hartz; Johnson & Johnson; Lever; Unilever; M&P; cont'd Fri.	December Bride sust	Say When sust	Sponsors Reynolds Metals; Sterling Drug; Welch; White Hall; Nairnson;	December Bride sust	Say When sust alt. B-Nut Levering alt sust		Captain Kangaroo	Shari Lewis Natl. Biscuit Unilever; Am. Doll
age T.	Play-Hunch sust alt Sweets Colgate		Video Village R. T. French alt sust Borax alt AHP	Play Your Hunch Colgate alt Miles alt Heinz	W. Lambert; END	Video Village sust	Play-Hunch sust alt. Colgate Colgate alt Menthosatum			King Leonard & Short Subjects Gen. Mills, Sweets
cy	Price Is Right Gen. Mills alt Glenbrook Heinz alt Culver	Morning Court	I Love Lucy Best Fds alt sust U. S. Steel alt Lever	Price Is Right Lever alt Gold Seal Miles, Leeming	Morning Court	I Love Lucy sust alt Vick sust alt R. T. French	Price Is Right Lever alt Analist Culver alt Tonl	Kellogg Magic Land of Allakazam	Fury Miller Natio. Co	
on	Concentration Lever alt Gen. Mills Nabisco alt Jergens	Love That Bob	Clear Horizon sust	Concentration G. Mills alt Lever Heinz alt Whitehall	Love That Bob	Clear Horizon sust	Concentration Lever Simoniz alt Miles	Roy Rogers Nestle	Lone Ranger Gen. Mills	
ife Prod	Truth or Consequences Heinz sust P&G	Camouflage	Love of Life R. T. French alt sust Amer. Home	Truth or Consequences sust P&G	Camouflage	Love of Life Borax alt. Nab. sust alt R. T. French	Truth or Consequences Frig. alt aust P&G alt Whiteball	Lunch With Soupy Sales Gen. Foods	Sky King Nabism	My True Story Glenbrook Low alt Simoniz
ht	Could Be You Heinz alt Tonl News (12-55-1) G. Mills	Beat The Clock	Search for Tomorrow P&G	It Could Be You Miles alt Nabisco News (12-55-1) G. Mills	Beat The Clock	Search for Tomorrow P&G	Could Be You P&G News (12-55-1) G. Mills	Pip The Piper Gen. Mills	Mighty Mouse Plhs. sust Colgate alt sust	Detective Diary Glenbrook Simoniz
st vice	No net service	About Faces	News (1-1:05) sust No net service	No net service	About Faces	News (1-1:05) sust	No net service		CBS News sust	Mr. Wizard sust
ns z	No net service		As the World Turns P&G Pillsbury	No net service		World Turns Best Foods alt. Vick Carnation alt R. T. French	No net service			
12	Jan Murray sust sust	Day In Court	Full Circle sust	Jan Murray Show sust sust	Day In Court	Full Circle sust	Jan Murray Show Whiehl alt. sust sust alt. Magen David	Championship College Basketball B-Myers Gen. Mills		NBA Basketball Various
ter	Loretta Young sust Frigidaire alt Knox Gelatin	Road to Reality	Art Linkletter Fever alt Drackett Pillsbury	Loretta Young P&G alt sust Heinz alt P&G	Road to Reality	Art Linkletter Lover Bros Williams alt sust	Loretta Young sust alt G. Mills P&G alt G. Mills	Championship College Basketball		
1.	Young Dr. Malone Plough, G. Mills Heinz, Plough	Queen For a Day	Millionaire sust Drackett alt Best Fds.	Young Dr. Malone Miles alt Culver P&G alt G. Mills	Queen For a Day	Millionaire Quaker alt R. T. French Gerber alt Nab.	Young Dr. Malone Mennen Glenbrook alt Jergens	Championship College Basketball		
urs it	From These Roots Lever alt G. Mills Nabisco alt	Who You Trust?	Verdict Is Yours Sterling alt Lever R. T. French	From These Roots Simnz alt. Heinz Purex; Dow alt Purex	Who You Trust?	Verdict Is Yours Quaker Oats alt. Vick Lever	From These Roots Colgate alt Plough Sweets alt B-Nut	Championship College Basketball		
ly m prod	Make Room For Daddy sust Heinz alt sust	Amer. Band. G. Mills, B-Nut, Welch, B-Myers, W. Lambert	Brighter Day Drackett Borax Secret Storm A. Home alt	Make Room For Daddy sust alt. Leeming	Amer. Band. Welch, Gen. Mills, Lever, Tonl, Noxema Carter	Brighter Day Lever alt Best Fds. Secret Storm Amer. Home Prod	Make Room For Daddy sust alt G. Mills sust alt Culver			
ght et	Here's Hollywood Gold Seal alt Jergens Culver alt Tonl	Ame. Band. Tonl, Stridex	Edge of Night P&G Pillsbury	Here's Hollywood B-Nut alt. G. Mills Heinz alt	Amer. Band. B-Nut	Edge of Night Quaker Oats alt. Drackett Amer. Home alt Sterling	Here's Hollywood G. Mills alt. Simoniz Dow alt Colgate			
		American Bandstand co-op			American Bandstand co-op			All Star Golf Reynolds Metals Armour		Captain Gallant Gen. Mills B-Nut Life Savers
		Rocky and His Friends Gen. Mills Gen. Mills, Sweets	→	Rin Tin Tin Gen. Mills						Saturday Prom B-Nut Life Savers

ng of accounts begins 10 a.m. Monday and concludes 10 a.m. Friday. \*These are package prices and include time, talent, production and cable costs.

ed programs appearing during this period are listed well, with air dates. The only regularly scheduled programs not listed are: *Jack Paar*, NBC, 11:15 p.m.-1 a.m., Monday-Friday, participating sponsorship; *Sunday News*

*Special*, CBS, Sunday, 11-11:15 p.m.; *Today*, NBC, 7-9 a.m., Monday-Friday, participating: *News CBS*, 7:45-8 a.m., 8:45-9 a.m., Monday-Friday and *Today on the Farm*, NBC, 7-7:30 a.m., Sat. All time periods are Eastern Standard.

# How can stations hold the line on CPM?

**William T. Latham**, national sales manager, WLOF-TV, Orlando, Fla.

A corollary of success and longevity of air media in almost all markets today is the efficiency with which an advertiser's effort can transmit the sales message to the potential purchaser. Since advertising is an investment of not only money but of faith



*Air media must be efficient so advertisers will get maximum return*

in a station's ability to gather sufficiently large audiences, it is incumbent upon air media to enable the advertiser to gain a return on his expenditure and show that his faith was well placed. As evidence of this, a market-by-market examination will show, by and large, that efficient markets have greater advertiser demand for spots than inefficient markets.

The inefficiency of air media quite often results in curtailed spot budgets, which are spent merely to hold the line while the advertiser seeks alternatives to spot activity. Another consequence of inefficiency may be that the advertiser will spend his money in other markets of that region where the sales return is greater and the risk is less. In addition, inefficiency of air media does have a negative influence upon opening new distribution areas.

However, the cost-per-1,000 of a spot schedule is only one method of gauging efficiency, and I'm not at all sure that it should have priority over others, such as the number of different homes a schedule can deliver, the number of sales impressions or episodes per home, the extent of a station's unduplicated network service area and its unduplicated market coverage so that 100% of the dollars allocated fall into the designated advertising area. An evaluation of efficiency should be a composite of these factors.

Since the final determination of advertising efficiency should not only be expressed in terms of a CPM, but in terms of an advertiser's potential sales return, marketing problems should also be the concern of air media. Station aid in distribution and in merchandising contributes toward the success of a campaign which in turn will maintain and increase an advertiser's interest in the market and air media.

The measurement of advertising efficiency, however, does call for greater advertiser support, monetarily, of research studies that will more closely delineate and define each element within the efficiency complex. The burden of proving the efficiency of a station and a schedule to the agency has been primarily carried by the air media. Because it benefits both, it ought to be a shared responsibility of agencies as well as the air media, so that the application of broad generalities to specific markets and stations and dependence upon a single gauge of efficiency such as cost-per-1,000, which many times is unrepresentative of value, can be eliminated.

The growth in TV households, greater activity in the area of promotion, and a more sophisticated approach towards programming a station, lend stability to the cost-per-1,000 picture and will tend to make air media increasingly efficient. Consequently, the line is being held by air media.

**George Collie**, natl. sales mgr. for Trigg-Vaughn stations, KOSA-TV, Odessa-Midland; KROD-TV, El Paso; KIIT-TV, Amarillo, Texas

How TV can hold the line on CPM brings out the most unfortunate position TV as an industry may ever experience.

No other medium has ever refined itself to such a dangerously narrow position as TV. And in its haste to do the best job for its customers, it has created a rating method that has become a mechanical "numbers buy." When, as an example, has newspaper

sold its product with "cost per column" or even "cost per page"?

Television is too great, too powerful, too potent a medium to be relegated to such a restricted method of buying as cost-per-1,000's. Of course we need ratings, but they are only one of the many important elements to be weighed. With ratings the only consideration you can't sell the medium; you can only make it available to advertisers—much the same way a supermarket puts goods on the shelf.

If we assume that stations must adhere to specific CPM formulas, there are two factors to consider at the station level: rates and content.

Rates are established on good business judgment for a normal profit. When the rates are out of line the customer will not buy.

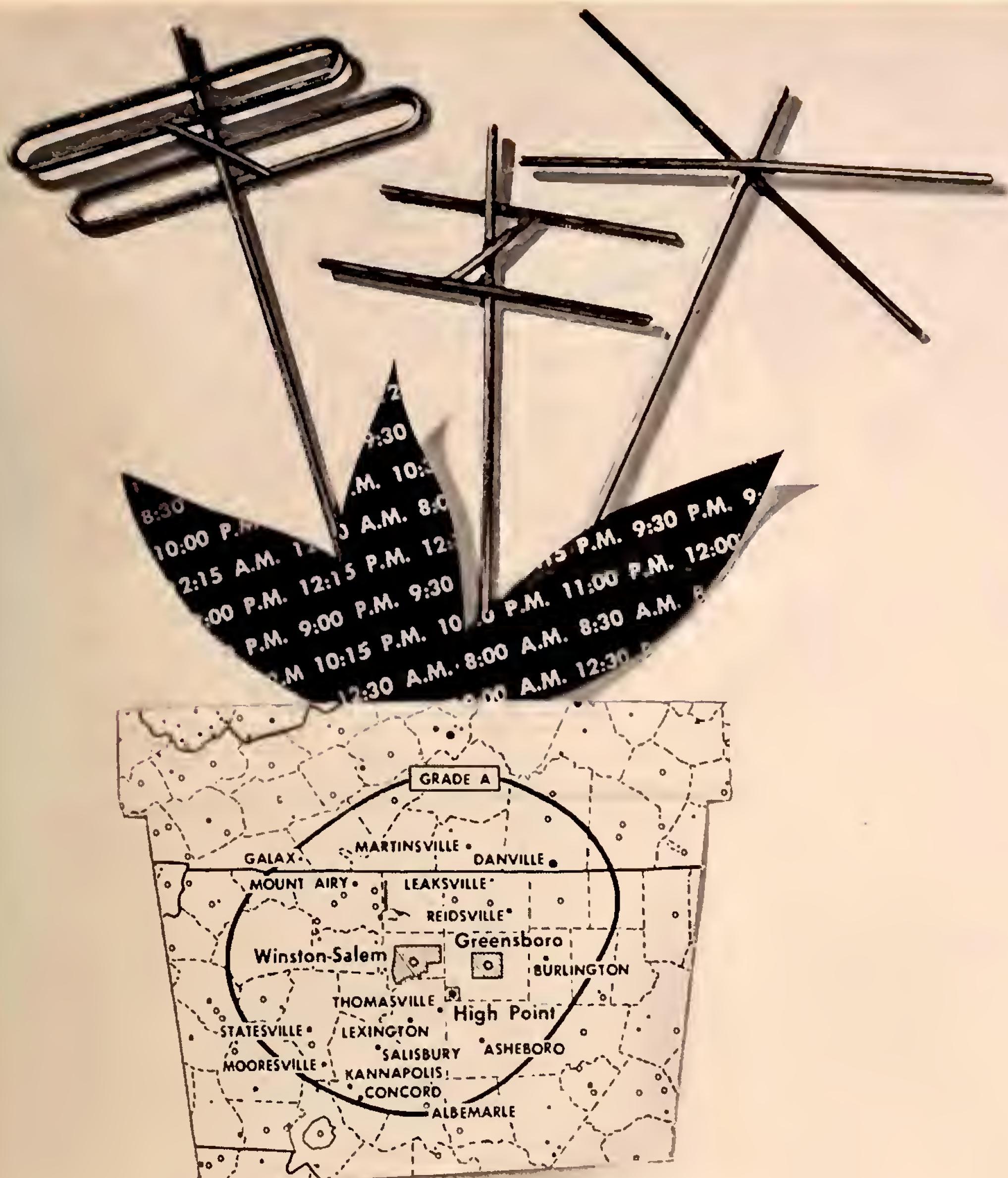
This leaves one element—content. Network programming and syndication are, naturally, basic for greater viewing to reduce and/or hold a CPM. And to hold this line it is necessary to excite interest in the television medium. For example, the Odessa-Midland metro area represents only one-third of our station's total area homes. The same holds true for the other Trigg-Vaughn stations. Higher tele-



*Net programming, syndication, are naturally basic in holding a CPM*

vision viewing in the outside area is stimulated by providing these viewers with news from their particular communities as well as public interest programs on their own social and civic activities. Whenever possible various organizations are encouraged to appear on our stations. This not only delivers a specific public interest message, but has greater conversational value in these communities.

No commodity, including television  
(Please turn to page 51)



Spend your time more profitably  
in North Carolina where WSJS  
television gives you grade A  
coverage of a bigger retail sales  
market than any other station

# **WSJS** television

## Winston-Salem / Greensboro



PETERS, GRIFFIN, WOODWARD - REPS

*National and regional buys  
in work now or recently completed*

# RADIO BASICS

## AM & FM

You'll find comprehensive data on in and out of home listening, SPOT and network trends, set production, seasonal changes, hour by hour patterns and the unique and growing auto audience.

It should be on every desk of every one in your shop who is in any way involved in the purchase of radio time. They're so reasonably priced you just can't afford to be without them.

**ORDER  
YOUR  
REPRINTS  
NOW**

FILL COUPON  
WE'LL BILL YOU LATER

### Price Schedule

1 to 10...	40 cents each
10 to 50 . . . . .	30 cents each
50 to 100 . . . . .	25 cents each
100 to 500 . . . . .	20 cents each
500 or more . . . . .	15 cents each

SPONSOR READER SERVICE • RADIO BASICS  
40 E. 49th Street, N.Y. 17, N.Y.

NAME . . . . .

FIRM . . . . .

ADDRESS . . . . .

QUANTITY . . . . .

## SPOT BUYS

### TV BUYS

**Bristol-Myers Co.**, New York: Going into about 85 markets this month with schedules for Vitalis. Campaign is for 19 weeks with early and late night minutes, five to seven per week per market. Buyers: Stu Eckert and Charlie Digney. Agency: DCS&S, New York.

**Procter & Gamble Co.**, Cincinnati: Schedules begin in January in the top markets on Duncan Hines cake mixes. Light frequencies of fringe night minutes have been set to run through the P&G contract year. Buyers: Doug MacMullen and Bill Carney. Agency: Compton Adv., New York.

**Ex-Lax, Inc.**, Brooklyn, N.Y.: About 56 markets get Ex-Lax schedules around mid-month. Daytime and late night I.D.'s will run for eight to 10 weeks. Buyer: Jim Kearns. Agency: Warwick & Legler, Inc., New York.

**Charles Pfizer & Co.**, Brooklyn: Placements of minutes begin this month in 20 midwestern farm markets to promote its feeds and other agricultural products for spring use. Three to five spots per week per market have been bought, in and around news, weather and farm shows. Buyer: Don Carlson. Agency: Leo Burnett Co., Chicago.

**Procter & Gamble Co.**, Cincinnati: Re-evaluating its schedules and doing some adding on Cheer. Lineup is in about 30 markets. Buyer: Marcia Roberts. Agency: Young & Rubicam, New York.

**Quaker Oats Co.**, Chicago: Campaign in 15-18 southern markets starts this month for Aunt Jemima Corn Meal. Schedules of day minutes and 20's, five to 10 per week in most markets, are placed for different lengths, a few as long as 26 weeks. Buyer: Marilyn McDermott. Agency: John W. Shaw Adv., Chicago.

### RADIO BUYS

**General Foods Corp., Jell-O Div.**, White Plains, N.Y.: New activity on Jell-O pudding, with schedules starting this month for eight weeks. Thirty- and 10-second spots, 7 a.m. to 12 noon, Monday through Friday, are being used in about 40 markets. Buyer: Polly Langbort. Agency: Young & Rubicam, New York.

**Falstaff Brewing Corp.**, St. Louis: In addition to its tv schedules that started early January for its winter beer promotion, radio is being bought in the same 10 markets. More markets will be added around the end of the month. Schedules are for 26 weeks using traffic minutes. Buyer: Roy Terzi. Agency: Dancer-Fitzgerald-Sample, New York.

**American Tobacco Co.**, New York: Pall Mall campaign starts 6 February and runs through 20 February, in about 20 markets. Schedules of early and late traffic minutes are set at fairly heavy frequencies. Buyer: Fred Spruytenburg. Agency: SSC&B, New York.

## I'LL SAY THIS...

"To us, consistency is most important . . . and we have consistently placed a part of our budget with one or more of the WLW Stations for the past several years. We have received full value in return, in terms of audience, service, and better-than-average cooperation in promotion and merchandising."

*Paul Dwyer Young*

Advertising Manager

Southwestern  
Ohio Blue Cross

Cincinnati,  
Ohio

## YOU CAN QUOTE ME...

"We are always confident that when we recommend the Crosley Stations, our clients will benefit from the traditional Crosley service that goes considerably above and beyond the call of media duty—from programs to promotions, behind-the-scenes to on-the-air."

*John T. Nolan Jr.*

President

Keelor & Stites,  
Cincinnati,

Agency for  
Southwestern  
Ohio  
Blue Cross



Call your  
WLW Stations' Representative . . .  
you'll be glad you did!

The dynamic WLW Stations

**WLW-C**

Television  
Cincinnati

**WLW-A**

Television  
Atlanta

**WLW-I**

Television  
Indianapolis

**WLW-D**

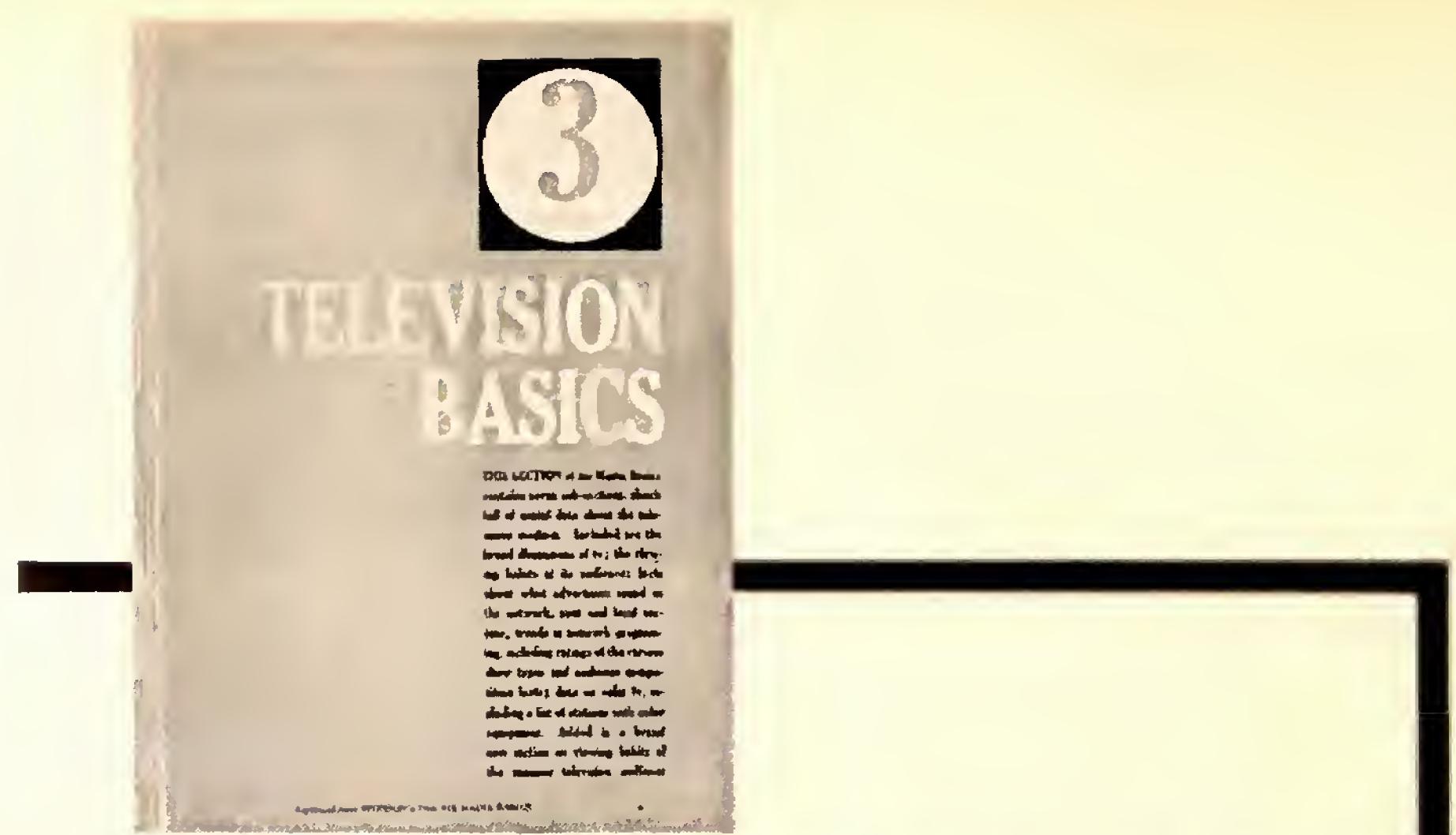
Television  
Dayton

**WLW-T**

Television  
Cincinnati



Crosley Broadcasting Corporation a division of **Arco**



# TELEVISION BASICS

Here's a "must" booklet for everyone involved in television.

Get your own copy and one for everyone in your department. You'll be referring to its useful data all year round.

Included are sections on the broad dimensions of tv; on audience viewing habits; on network trends; on advertising expenditures—network spot and local; on color tv and stations presently using color equipment. There's a brand new section too, this year, on the viewing habits of the summer television audience.

**FILL COUPON—WE'LL BILL YOU LATER**

Price Schedule

1 to 10.....	40 cents each
10 to 50.....	30 cents each
50 to 100 .....	25 cents each
100 to 500.....	20 cents each
500 or more.....	15 cents each

SPONSOR READERS SERVICE • TELEVISION BASICS

40 E. 49th Street, N.Y. 17, N.Y.

NAME.....

FIRM.....

ADDRESS.....

QUANTITY.....

**ORDER  
YOUR  
REPRINTS  
NOW**

**SPONSOR ASKS**

(Continued from page 16)

sion, can increase its consumption without proper exposure of content. The preceding community events are promoted quite extensively along with our excellent network and syndicated programming. A planned promotion campaign is run on each program on both our television and radio properties.

There are occasional opportunities for unusual promotions. Recently our chief announcer and remote rig from KOSA-TV, as well as our news director from KROD-TV, El Paso appeared on *Route 66*. This gave us a great opportunity to stimulate further tv viewing in the area. When continued, this type of promotion will increase total viewing to help hold the line on CPM.

**E. A. W. (Ted) Smith, sales manager,  
KQV, Pittsburgh, Pa.**

There is increasing talk in advertising circles and within the trade press of the desirability or even ne-



Keep operating costs down, audience up with imaginative programming

cessity of "hold the line on costs-per-1,000." There is talk that production costs and operating expenses are rising astronomically, and the air media are in danger of pricing themselves right out of the market. It is true that the air media must stay competitive with print, but newspapers and magazines have been having some considerable rising cost problems of their own.

I believe that most of the clamor about "holding the line" applies to television. But as an executive of KQV, Pittsburgh, I will discuss the matter as it applies to radio.

I believe it to be a generally accepted fact that not only is radio the most cost-efficient medium, but its cost to advertisers is rising at one of the slowest rates. To my knowledge, radio rates have gone up only a few percentage points in the past few years.

So, the crux of the matter is, although radio is ahead of the game at this point, it must always be kept in



# AND AGAIN... HIGHEST RATINGS in the RALEIGH-DURHAM Survey Area

Here's more evidence of the powerful leadership of

## WRAL-TV

Monday thru Friday  
6 p.m. to Midnight  
Share of Sets in Use  
STATION B                          40.5  
OTHERS                              8.8

# 50.7



## WRAL-TV

Sunday thru Saturday  
9 a.m. to Midnight  
Share of Sets In Use  
STATION B                            42.2  
OTHERS                                9.2

# 48.6

Get the full picture from H-R or write

## WRAL-TV

RALEIGH, NORTH CAROLINA

Channel 5 • NBC plus ABC Features • Local Color

REPRESENTED BY:  **H-R** Television Inc.

an advantageous cost efficiency position.

As is universally known, cost-per-1,000 is composed of two variables—price and audience size. Therefore it is incumbent on radio stations to keep rates down and audience up.

When I say keep rates down, I don't mean that radio stations shouldn't increase rates to reflect larger audiences or other advantages to advertisers or prospective advertisers. But, of course, as efficient business operations, stations should try to hold down operating costs as best they can. Not only should all principles of sound management be followed, but stations should be quick to take advantage of promising new developments that come up. For example, automation or partial automation may be an answer for many radio operations.

It goes without saying that all radio stations maintain a constant endeavor to keep ratings as high as possible. Most stations do so for immediate gains in the form of increased sales. This is fine as far as it goes. But I think that station management should take the long view as well. We should never forget that our

medium's competitive position in the future depends to a great extent on its ability to attract and hold large audiences—and competition from other media is increasing each year.

In essence, let's keep operating costs down and audiences up.

## HAGERTY

(Continued from page 38)

more mature attitude toward news, and that we won't have any more occurrences like election night, when ABC cut away from the returns to schedule entertainment programs?"

Hagerty, to the evident delight of Goldenson, Treyz, Moore, and other ABC executives, fired back his answer to the NBC challenge, "Listen, I hope that by 1964 we'll be giving your outfit fits."

Other questions put to the presidential press secretary included, "Do you believe that networks should editorialize?" Hagerty said he didn't, that this was a matter for individual stations.

Queried on why he picked radio and tv, rather than a return to newspaper work, the former New York Times man said he looked for tremendous expansion of tv news with

worldwide tv transmission via satellites within the next five years.

Asked about the length of his ABC contract, Hagerty said he looked on the assignment as a lifetime job. He declared he had no intention of writing a book about his eight years with Eisenhower, but was going to give his ABC assignment everything he had.

He comes to it, he said with "no preconceived notions" and admits that in public affairs programming he must "go to school." But he stressed his news contacts throughout the country and his hopes to build up strong local and regional ABC news sources.

One innovation which Hagerty promises: weekly news conferences. "I'll try to fill you with ABC news and propaganda, and at the same time I'll be trying to pick your brains for ideas."

His first conference ended on a note reminiscent of Washington. With the last question, a reporter chirped, "Thank you, Jim," and the meeting was over.

## NAB RADIO CODE

(Continued from page 31)

Here are some additional highlights of the Radio Code (See box page 31 for details on advertiser acceptability):

The maximum time to be used for advertising allowable to any single sponsor, regardless of type of program, should be—

5-minute programs	1:30
10-minute programs	2:10
15-minute programs	3:00
25-minute programs	4:00
30-minute programs	4:15
45-minute programs	5:15
60.	7:00

The time standards allowable to a single advertiser do not affect the established practice of allowing for station breaks between programs.

Any reference in a sponsored program to another's product or services under any trade name or language sufficiently descriptive to identify it, should, except for normal guest identifications, be considered as advertising copy.

The Radio Code also has specific recommendation on news, news sources, newscasting, commentaries and analyses, editorializing, public issues, political broadcasts, education and culture, dramatic, religious, children's programs.



## want to talk ratings?

SPONSOR has assembled 50 different ads showing you how stations all over America have solved the problem of the numbers game.

### IT'S SPONSOR'S ADVERTISING ANTHOLOGY

Whether you want to talk people or kinds of people or what your programming does to people—there are dozens of different approaches to every conceivable advertising problem that confronts the broadcast industry. All catalogued and indexed in every possible size.

IT'S A MUST SEE BOOK  
YOU'LL BE SEEING IT SOON

► **SPONSOR**  
THE WEEKLY MAGAZINE TV-RADIO ADVERTISERS USE



# KNOW HOW

Initial accomplishments are most significant when

they serve as stepping stones for the future. And so it was with Madame Marie Curie. All the accolades for her discovery of radium would have been meaningless if it were not for her continuing efforts which, in later years, led to development of the element's practical radiological uses. Today in the business world of radio and television, you will also find that those who possess the "Know How" to achieve better things are never content to rest on their laurels, but continually strive to better serve public and advertiser alike.



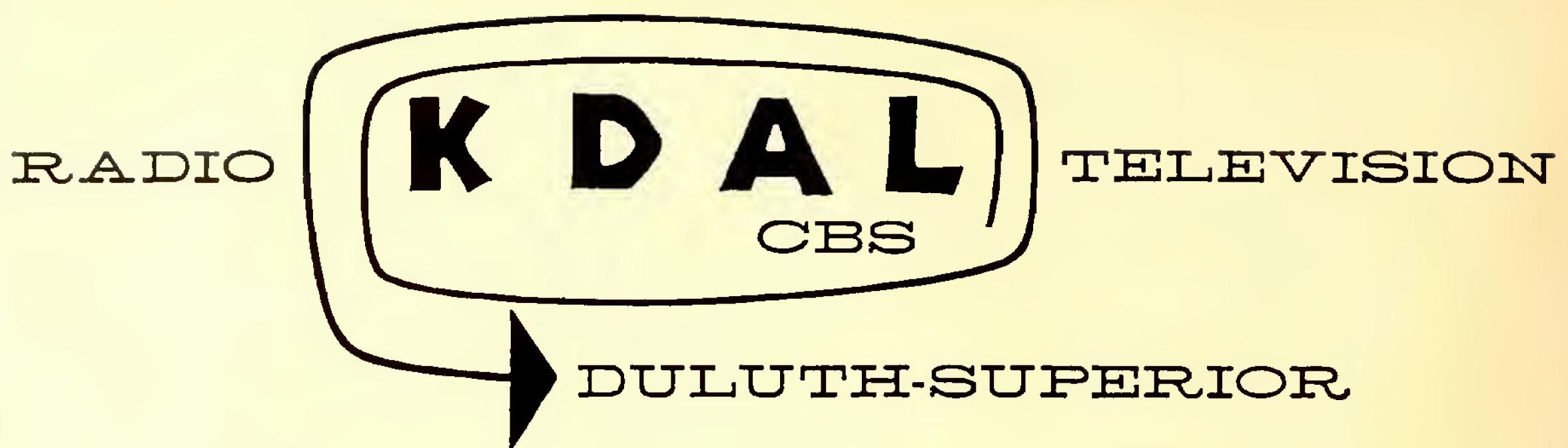
# WEAA

dallas • radio & television

*The Stations With The "Quality Touch"!*

SERVING THE GREATER DALLAS FORT WORTH MARKET  
BROADCAST SERVICES OF THE DALLAS MORNING NEWS





## *join the WGN family!*

*—offering a unique and vastly improved service in the greater Duluth-Superior market. As with WGN Radio and Television, an operation dedicated to Quality, Integrity, Responsibility and Performance.*

"We at WGN, Inc., are exceedingly pleased to announce that the Federal Communications Commission has approved the transfer of KDAL Radio and Television to WGN.

"With the great resources of WGN in programming, production, promotion and research, stations KDAL Radio and Television will bring to the people of the Duluth-Superior region greatly improved service and a broader scope of programs."

*Ward L. Zeeval*

vice president and general manager, WGN, Inc.

**WGN**



441 N. Michigan  
Chicago 11, Illinois

# WASHINGTON WEEK

16 JANUARY 1961  
Copyright 1961  
SPONSOR  
PUBLICATIONS INC.

The big news break of the week as far as the industry is concerned was, of course, President-elect John F. Kennedy's naming of Newton W. Minow, 34-year-old law partner of Adlai Stevenson, as chairman of the FCC.

Nothing is known about Minow in Washington circles because, as far as is known, he has never worked here.

In a quickly arranged news conference in Chicago last week Minow said he would "operate the agency in the public interest," but the first clue as to what ideas he might have will likely come when the Senate holds a hearing on his confirmation.

It is suffice meanwhile to say he will have six other commissioners to contend with, two of them veterans from the '20s and '30s and the others in service 9-10 years.

**The early days of the 87th Congress saw reintroduction of a number of bills which failed to make the grade in the 86th.**

These included bills to put networks under direct FCC regulation, to establish a code of ethics for regulatory agencies, to make it harder to buy and sell stations. Bills to exempt permanently from Sec. 315 equal time provisions candidates for president and vice president, to give up to \$1 million to each state for educational tv stations, to exempt some phases of professional sports from anti-trust laws, all permitting blackout of broadcasting within 75 miles of a town in which a home team is playing.

More bills would set up a "super FCC" to divide the spectrum between government and non-government uses, would direct the FCC and other regulatory agencies to support themselves from fees charged the regulated industries, would permit radio/tv coverage of House proceedings.

A number of bills are aimed at giving the FTC cease-and-desist authority to stop complained-of practices before the cases are finally decided.

Thus far in the new Congress, no new bill affecting broadcasting and advertising has been introduced.

**Balancing whatever glee might be felt about introduction by Sen. Warren Magnuson (D., Wash.) of a permanent "Great Debate" measure, is the definite setting of hearings on specific complaints about broadcast coverage during the recent elections.**

Sen. Ralph Yarborough (D., Tex.), chairman of the Senate Commerce Committee's so-called watchdog group announced the hearings for late January. The Texas Democrat also said he would ask the parent group for funds to print a complete report of the industry's election-year performance. Yarborough said it will be the most complete summary yet, and would aid in considering what to do about Sec. 315.

Yarborough would not specify the complaints to be heard, but said they will be representative of "thousands" received.

**The Landis report and the Harris report are now both in, and the Harris report says there need be no battle between White House and Congress if both keep their place.**

This refers to Landis proposals for regulatory agency reform, with Congress feeling that the agencies are arms of Congress and should be free of White House control.

Landis is certain to reorganize the agencies, but if any of his work gets into the way decisions are made, criteria, etc., Congress will make fur fly. Legislators have been very talkative—and truculent—on this point.

# FILM-SCOPE

16 JANUARY 1961  
Copyright 1961  
SPONSOR  
PUBLICATIONS INC.

Syndication is getting bullish about 1961: two network syndication arms, CNP and CBS Films, are going ahead on pilots for series that could cost up to \$21 million to produce.

Six pilots will be made for CNP, almost all beginning filming between 23 January and 6 February; they are:

- **Three White Hats:** on the Texas Rangers, by Wilbur Stark at MGM.
- **Police Surgeon:** on location in Los Angeles by Henry Kessler.
- **War Birds:** on World War I flyers, by Filmways at Los Angeles airports.
- **Cottage 54:** international intrigue, by Sam Gallu at Shelter Island.
- **#7 Cannery Row:** maritime security, by Gallu at Monterey.
- **Wellington Bones:** half hour color cartoons, by Alexander Film of Colorado Springs.

Note the heavy emphasis in five of these new pilots on action-adventure, touching on mystery, documentary, period mood, and Westerns.

By contrast CBS Films is stacking more chips on comedy: it already has two untitled comedy pilots finished and a third comedy is in the works, all intended as network pilots.

Three additional CBS Films network pilots will include a drama (**Call Me First**), an action-adventure series, and a Western. In addition, CBS Films will put at least two pilots into syndication in 1961: **Turnpike** and **The Hawk**.

That gives CBS Films some eight pilots in the can or on the blueprints, which when added to CNP's totals up to 14 shows for just two syndicators.

New syndicated shows are having one of their healthiest ratings seasons in recent memory if the New York premiere ARB scores are any indication.

In the past few weeks three shows premiered as follows:

- **Ivanhoe** (Screen Gems) earned 13.7 on 25 December at 6 p.m. on WABC-TV.
- **Tallahassee 7000** (Screen Gems) drew 12.0 on 3 January at 7:30 p.m. on WCBS-TV.
- **Mister Ed** (MCA-Studebaker) enjoyed 10.0 on 5 January at 7 p.m. on WNBC-TV.

Some encouraging signs of a good ratings season for syndication are that each show was of a different type and no two were on the same day or station.

It's axiomatic that if a show pulls well in seven-station New York its ratings should be above average in less competitive markets.

The latest vogue along Madison Avenue is measuring syndication losses by the length of certain year-end reports.

Supposedly, when business is good no one bothers with lengthy year-end reports, but a detailed announcement calling attention to diversified activities may be a smokescreen to divert attention from red ink.

Kellogg's will enjoy some extra promotion values for its animated national spot film character, Yogi Bear, seen as a comic strip in 80 Sunday newspapers starting 5 February.

That's shortly after a 130 station schedule of the new program series for the cartoon character begins on tv.

**WOR-TV**, New York, purchased 40 post-1950 Warner Bros. features from Seven Arts Associated for \$1 million in possibly the largest single-station feature film deal to date.

It's probable that other RKO General stations in Los Angeles, Detroit, Memphis, and Boston will also buy into the features.

The price reported would come to \$25,000 per picture for New York alone—apparently higher than the Screen Gems-CBS o&o price for five markets and 275 pictures—for which a pro rated estimate for New York (WCBS-TV) would be about \$15,000 per picture.

Out of the New York transactions come some rules of thumb on prices: **post-1948 feature films cost five to 10 times as much as half-hour films**—but run three times the air length (90 minutes instead of 30) and are sold for multiple plays, unlike new half-hour films.

**Dynamic Films** is getting its feet wet in syndication distribution with **The Cheaters** starring John Ireland and made by Danziger Productions.

Nathan Zucker of Dynamic and Charles King of Danziger intend this to be the first of a series of shows for the U. S. and Canada; Dynamic has already opened new regional offices in Chicago and Pittsburgh.

Dynamic is the third commercials-industrials producer to enter programing in recent months; two others are Filmways and Fred Niles.

**Screen Gems** is now enjoying the fruits of last season's viewer protest when **Tightrope** was yanked off the networks.

Viewer mail gave the distributor an unusual re-run selling angle which has been one factor in bringing the show up to 95 station sales fairly quickly.

Latest sales are Ronco Construction on WGN-TV, Chicago; WTVJ, Miami; WINK-TV, Ft. Myers; WTWT, Tampa; KTRK, Houston; WHNB, Hartford-New Britain; WKYT, Lexington; WKST, Youngstown; WAVY-TV, Norfolk; KTBS-TV, Shreveport, and KNOE-TV, Monroe.

**The year 1961 began with a spate of top-level promotions and appointments.** Here were three of them in varying syndication areas:

- **John B. Burns** was elected a v.p. of MGM-TV, where he is sales head.
- **Joseph Kotler**, New York sales manager of Ziv-UA, earned his v.p. stripe.
- **Harold Winston** becomes general manager of Screen Gems de Mexico, heading their sales throughout Latin America.

**Entry deadline is 1 March for the second American tv commercials festival to take place 4 May in New York City.**

Festival director Wallace Ross expects entries to far exceed the 1,327 were submitted last year, the first time such a festival was held.

Heading the tv commercials council of more than 50 judges are John Cunningham, Barton Cummings, Bryan Houston, Charles Feldman, and Margot Sherman. (For names of more advisors and judges, see FILM WRAP-UP, p. 66.)

**Commercials producers are becoming increasingly public relations-conscious and more and more are turning to the issue of newsletters.**

MPO's newsletter is the latest; others are already being published by HFH, Videotape Productions, and Ampex.

# SPONSOR HEARS

16 JANUARY 1961  
Copyright 1961  
SPONSOR  
PUBLICATIONS INC.

JWT appears to be working toward a 100% acceptance of the local rate in radio for its dealer and factory accounts. It's around the 80% mark right now.

Re 9 January SPONSOR HEARS item, a WNTA-TV spokesman says there's been no meeting of minds, or even bodies, for the sale of the station to an educational group.

He added this: the station's been substantially in the black since last quarter and, if anything, the company's negotiating for the acquisition of more station property.

Some agency researchers predict that by the end of 1962 there will be available a truly national overnight tv rating report.

The exigencies of the client's marketing problems and the dynamics of the medium, they say, make this imperative.

With buying becoming progressively flexible, the advertiser will be able to determine his next media move by knowing what his audience was the night before.

Reputed to have played a major role in NBC TV's decision to make a deal with Disney was the availability of new cartoons in color.

Color cartoons in tv have a fidelity that exceeds the level of live and outdoor.

Westinghouse's important announcement and forecast in 9 December SPONSOR HEARS: The manufacturer will spend \$1 million over the next six months to restore consumer confidence in appliance dealers, using network tv and key city newspapers.

Copy accent: Integrity, honesty, fair-dealing that can be expected from W dealers.

On the theory that the wrong type of personality can upset the team spirit in an organization, one rep practices this procedure before he hires a new salesman.

The other salesmen are given an opportunity to vote on whether he's acceptable.

The take-off of big-time radio dates back 30 years and it's interesting to note what constituted the medium's hit parade back there.

The big 10 of 1931 could be said to have comprised these programs:

PROGRAM	NETWORK	SPONSOR
Rudy Vallee Varieties	NBC	Fleischmann
Voice of RKO (Phil Cook)	NBC	RKO Theatres
Atwater Kent Hour	NBC	Atwater Kent
House of Magic (Floyd Gibbons)	NBC	General Electric
Voice of Columbia	CBS	Columbia Records
Westinghouse Salute	Blue	Westinghouse
A&P Gypsies	NBC	A&P
Frank Crumit-Julia Sanderson	NBC	Blackstone Cigar
B. A. Rolfe	NBC	Lucky Strike
Singin' Sam, the Barbasol Man	CBS	Barbasol

# DEBUTANTE BALL OR RODEO



... whether it's a homey "Y'all come" or elegantly R.S.V.P. . . . KSLA-TV's viewers are honored guests at just about every happening in our area. Sports events, beauty pageants, parades, appearances of visiting dignitaries, concerts and plays, a formal cotillion, or the state fair livestock auction . . . all serve to keep Ark-La-Tex viewers *tuned in . . . to keep up!*

Sharing the honors with KSLA-TV are an enthusiastic group of co-hosts . . . the advertisers, whose enthusiasm stems from the results they get.

To become a member of this hospitality committee, contact your *Harrington, Righter and Parsons* man today.

**KSLA-TV**  
 channel **12** shreveport, la.

# NEWS & IDEA WRAP-UP

**CAME THE DELUGE**—a flood of responses to WKY's (Okla. City) drive to determine most popular principal in the state's schools—which literally buried program director Danny Williams. Winner was presented with trophy and \$100 in cash for his school by the station



**HONORING RETIREMENT** of William S. Hedges (c), NBC v.p. political broadcast unit, after 29 years of service, are four of his former secretaries (l-r) Eleanor Rummo, Evelyn Sniffen and Mildred Barr. Party for Hedges was held at N.Y.'s RCA building in the Rainbow Grill



Pan-American Coffee Bureau (BBDO) is spending \$2 million in a 12-week campaign.

A large chunk will go to spot tv saturation-10's, in prime time, and minutes, in fringe-in the top 30 markets.

Net tv—nine one-minute participations on nighttime shows, and 45 on daytime—will bolster the promotion.

The theme: Make it coffee, make it often, make it right!

FCC chairman Earl Kintner says the commission staff "has caught fire with enthusiasm" for their work. He adds that their work involved paying much stricter attention to radio-tv commercials, payola, and to advertising practices in general in 1960.

Previous record year, 1959, was exceeded by 52% in number of complaints filed, the Kintner annual report said. He made it quite clear that

this trend is due to continue in 1961.

However, he added, the FTC will continue to balance "the bludgeon and the wagging finger." He cited in particular successful 1960 conferences with ad industry leaders. This was the wagging finger of voluntary compliance, with the bludgeon in reserve when it fails.

#### Campaigns:

• **Oregon-Washington-California Pear Bureau** began a one-month spot radio saturation this week to promote its Anjon, Bosc and Comice pears. The theme: "All good things come in pears." Agency: Pacific National, Portland, Ore.

• **Johnson & Johnson** has mapped out a network tv campaign involving ABC daytime and nighttime shows and NBC nighttime, to introduce its new Micrin oral antiseptic. The promotion breaks at the end of January.

• **Dodge** readying a 60-second spot radio saturation in the top 100 Dodge markets for its Dart and Lan-

cer cars. Scheduled to begin 22 January, the campaign features 75 spots a week in each market. Agency: BBDO.

• **Bymart-Tintair**, has bought a 52-week schedule on ABC-TV, nighttime and daytime shows to introduce its new Tintair Creme Color Shampoo. A saturation spot tv campaign in the major markets will bolster the net promotion. Agency: Kastor Hilton Chesley Clifford & Atherton.

**PEOPLE ON THE MOVE:** Thomas T. Brumm from advertising manager, Coopers Inc., Kenosha, Wise., to advertising and sales promotion manager, Brownberry Ovens, Oconomowoc, Wise. . . . Roger M. Kirk, Jr., from sales manager to manager, Lehn & Fink Division, Lehn & Fink Products . . . Charles Cooper to marketing coordinator, Helene Curtis, Beauty Division.

**Thisa 'n' data:** **Dannon Milk Products**, Long Island City, N.Y.

has been charged by the FTC with "misrepresenting therapeutic properties claimed for Dannon Yogurt," in its radio commercials.

## AGENCIES

**Sindlinger** has formally announced its entry into the field of a nationwide daily tv rating service.

The company will, it says, emphasize the quality of the tv audience rather than its size, using large and different samples for each day's research.

In addition to quality, notes Sindlinger, the undertaking aims to report what audiences within "specific tv audiences buy or plan to buy."

Sindlinger proposes to report for each tv program for each day such factors as:

1. Sets-in-use by each 15 minute (local time) period.
2. Program availability or coverage.
3. Sets-in-use where and when program was available.



**BOYS TOWN PARTY**, an annual Christmas event co-sponsored by KMOX and food industry of St. Louis, played host to Cardinal stars Hal Smith (l) and Bob Miller, shown here with one of 70 young guests who attended climax to drive for food for Boys Town

**BUS CAMPAIGN** being staged by WIP, Philadelphia, finds station gen. mgr. Harvey Glascock holding up posters for multi-media drive tying station's frequency with new year



**ONE OF FIRST** to climb aboard WABC's new 'Swingin' Sound of N.Y.' is Gillette. Finalizing arrangements (seated) client agency Maxon's Sue Barron, bdcst. spvsr.; Ed Wilhelm, dir. radio tv; (standing l-r) Ray Stone, Maxon timebuyer; Barry Geoghegan, station sales mgr.; Ron Gelb, station account exec

**TRIBUTE TO** Los Angeles station KGFJ by Greater All American Market is joined by (l-r) Rudy Harvey, Johnny Magnus, Pearl Robinson (Miss Bronze of California) Herman Griffith, Hunter Hancock, Frances White

1. Total households tuned to each tv program (five minutes or more).
5. Households tuned to all of program.
6. Households tuned to part of tv program.
7. Average all or part household tuned.
8. Share of audience for total household & average households.
9. Number of male viewers, 12 & older.
10. Number of female viewers, 12 & older.
11. Number of children viewers, under 12 years.

**Y & R's Charles Feldman**, in a talk before the American Marketing Association's 8th annual seminar in Toronto, advocated sincere, straightforward sales pitches as a remedy for wasteful advertising.

The highlights of his talk:

- Research proves that half of all advertising is pure waste. The answer lies in winning the consumer's belief.
- If the main selling idea is of genuine interest to the consumer, than belief comes easily.
- There is no need for camouflage, no need to make believe the advertisement is not an advertisement.

**Agency appointments:** Mayfair Industries, Ft. Worth, Tex., to North Advertising, for its new, patented feminine hygiene product as yet unnamed . . . Bartlow Brothers, Rushville, Ill., to Katzif-George-Wenhoener, Clayton, Missouri, for its Korn Top brand meats . . . Cat Foods, Escanaba, Mich., to Tobias, O'Neil & Gallay, Chicago, for Whitey Cat Food. Radio spots on Chicago's WLS will open the campaign . . . Duofold, Mohawk, N. Y. (men's and women's underwear) to Chirurg & Cairns . . . General Spray Service, Katonah, N. Y., to Allston, Smith & Sample, Greenwich, Conn. Tv will be used to push its lawn, garden and shrub spraying service this year . . . Olney & Carpenter, Woleott, to Rumrill, Rochester, for its O&C canned French fried onions and potato sticks . . . Shulton to Kastor Hilton Chesley Clifford & Atherton, for its two new products in the proprietary drug

field . . . William Pearson Corp., New York City, new American marketing subsidiary of Wm. Pearson Ltd., to Fletcher Richards, Calkins & Holden to introduce its new product, Oven Stick.

**PEOPLE ON THE MOVE:** Robert M. Worcester from Universal Advertising, Omaha, to account executive, Holland Advertising, that city . . . Ralph F. Moriarty from marketing manager, S.O.S. Division, General Foods, Chicago, to marketing supervisor, Bennett, that city . . . William H. Knudsen from Smith, Hagel & Knudsen, to E. M. Freystadt, as senior v.p., and general manager . . . Roy Silver from director client services, E. D. Gottlieb, to account executive, Rose-Martin.

**They were named v.p.'s:** Dr. A. Melvin Gold at R. H. Bruskin, New Brunswick, N. J. . . . Biron A. Valier and Edward A. Langan, at Gardner . . . W. Thacher Longstretch at Aitkin-Kynett, Philadelphia . . . Lloyd Ver Steegh Chicago office, and Clifford Boettcher, Racine,

Wis., office, at Western Advertising . . . K. Kemper III, at Young & Rubicam.

**New agencies:** T. Doughten Associates, Freeport, L. I., headed by Thomas P. Doughten, former Lennen & Newell v.p. and account executive . . . Seroka-Calvert, Mamaroneck, N. Y., headed by Joseph S. Seroka, Benrus Watch Co. sales promotion manager.

**New quarters:** The Julian Brightman Company, at 180 Commonwealth Avenue, Kenmore Square, Boston.

## TV STATIONS

Broadcasters were blamed by TvB's Norman E. Cash, in a talk before the Broadcast Advertising Club in Chicago, for the lack of tv facts and figures know-how shown by non-customers.

The highlights of the TvB president's talk:

- It is the responsibility of sales-

**NEWS  
will have a  
NEW DIMENSION  
soon in  
SPONSOR**



**WATCH FOR IT!**

men of tv to educate those who are not using the medium.

• It should be noted that television clients like P&G, General Foods, Lever, American Home Products, and Colgate-Palmolive, are using the tools more efficiently than broadcasters.

• Predictions, made in gross national product or advertising, for the year 1960, did not live up to expectations.

• On a net time and talent basis, television shaped up to a total of \$1,630,000,000 last year. The breakdown: network, \$819 million, up

10%; spot, \$517.5 million, up 7%; local \$293.5 million, up 10%.

WANE-TV, Fort Wayne, has turned out for buyers a product inventory story involving its entire coverage area.

In other words, the sales inventory charts are not restricted to the metropolitan areas, as is a frequent newspaper practice.

The brochure shows that the 19 countries in WANE's coverage outside the home county far exceed in

population that home county. Also, some striking differences in brand preferences and frequency purchases prevail between the two.

**PEOPLE ON THE MOVE:** John Barrett from KLYD-TV, Bakersfield, Calif., to assistant general manager and national sales manager, KBAK-TV, that city . . . Charles M. Schauflerger from sales staff, WROC-TV, Rochester, N. Y., to local sales representative, WHEC-TV, that city . . . Holt Gewinner, Jr., to director, merchandising department; Jean Hendrix to supervisor, publicity and promotion department; Wallace Rogers II, to assistant publicity and promotion director; and Roger Marx to traffic operations manager, all at WSB-TV, Atlanta, Ga.

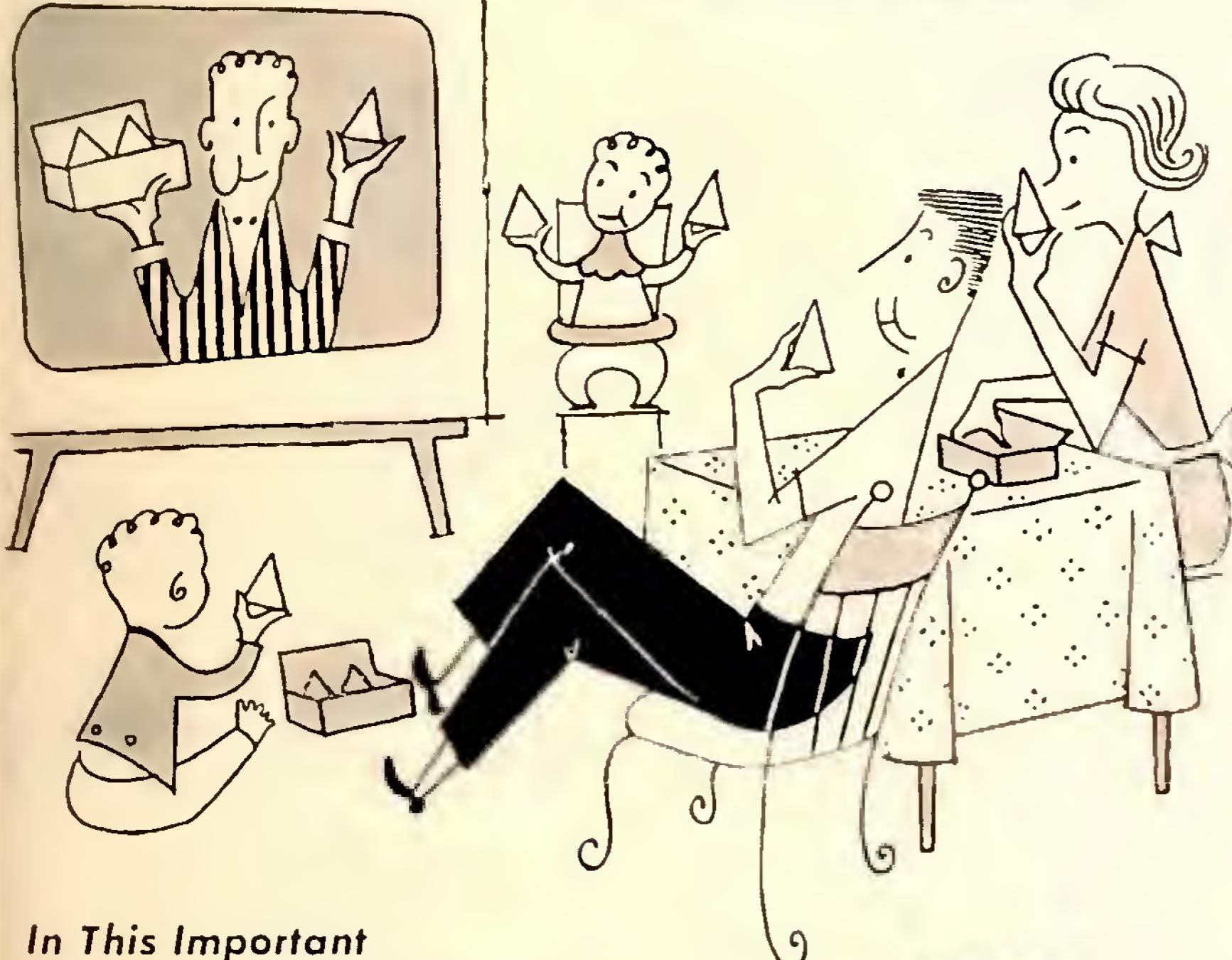
**MORE PEOPLE ON THE MOVE:**

David F. Milligan from general manager, WINR, Binghamton-Endicott, N. Y., to general manager, WPTZ-TV, Plattsburgh, N. Y. . . . George Wilson to promotion and publicity director, WSTV-TV, Steubenville, Ohio . . . Richard Devine, from promotion manager, KRNT, Radio, TV, and Theatre, Des Moines, Iowa, to assistant promotion manager, WTVJ, Miami . . . Mrs. Patricia Wilson from media buyer, Liller, Neal, Battle and Lindsey, Atlanta, Ga., to assistant promotion manager, WSOC-TV, Charlotte, N. C. . . . Hans J. Mobius from sales staffer to marketing co-ordinator, WGR-TV, Buffalo, N. Y.

**Resigned:** William T. Klumb, as national sales manager, WTMJ-TV, to enter new business to be announced in near future . . . Lew Breyer, as executive v.p., WXIX-TV, Milwaukee.

**Kudos:** WBBM-TV, Chicago, v.p., Clark B. George, recipient of citation for "outstanding contribution to Chicago's convention business during 1960" from the Chicago Convention Bureau . . . KTTV, L.A., awarded Helms Athletic Foundation plaque for the station's contributions to collegiate athletics . . . WAST-TV, Albany, general manager, William A. Riple, recipient of annual *Television Man of the Year* from Albany Knickerbocker News columnist, Walter Hawver.

# WAST PUTS YOUR MESSAGE ACROSS



**In This Important  
ALBANY — SCHENECTADY —  
TROY MARKET . . .**

Special balanced programming at-tuned to area preferences exposes more prospects to your selling strategy. And . . . viewer confidence in WAST multiplies the effectiveness of your sales message.

**SELL Where People BUY**

**WAST**  
**ch. 13 ALBANY, N. Y.**

WILLIAM A. RIPLE, General Manager

call your  **H-R** man

**New offices:** Corinthian Broadcasting, Time & Life Building, Rockefeller Center, New York City.



**Financial note:** Storer Broadcasting declared quarterly dividend: forty-five cents per share on its common stock, payable 10 March, to stockholders of record, 21 February, 1961. Also a quarterly dividend of 12 and one-half cents per share, Class B common stock.

## RADIO STATIONS

**Stations WJBK, Detroit, and KBIG, Catalina, Calif., took advantage of annual turn-over-a-leaf time and ran a couple of catchy audience promotions.**

WJBK offered cash prizes of one dollar each to listeners whose New Year's resolution, funny, serious, cute, promising, or unpromising, was read on the air.

KBIG gave away transistor sets to listeners who expressed himself most eloquently on the subject "The New Year's Resolution I Recommend for My Neighbor."



### Ideas at work:

• **WINS**, New York City, turned the tables on dog shows with its recent sponsor product promotion contest for Rival Dog Food by holding a peoples show with canine judges. To compete for first place in the station's *Dogs of America Awards to Humans Shows*, listeners submitted entries based on their abilities to perform in "human field trials." Cash prizes, plus a Rival Blue Ribbon were presented to winners. The judges: Judge Basset, Judge Bloodhound, Judge Great Dane, and Judge Morris Pointer.

• **WNEW**, New York City, recent audience promotion involving give-away tickets to New York's newest musical, *Do Re Mi*, drew a mail count of 188,822 cards during its three week run. The idea: the station purchased 200 tickets to the show and aired two announcements an hour inviting listeners to enter their names in the drawing. Winners were drawn and announced Christmas Eve and Christmas Day.

• **WHK**, Cleveland, Ohio, paid tribute to the over-worked Yule time postman by running a *Postman of the Year* contest. Listeners were asked to write the station telling why they thought their postal carrier deserving of this honor. More than 1,200 persons replied. The winner received a \$100 bond and an engraved scroll naming him *Postman of the Year*.



**Thisa 'n' data:** **WLS**, Chicago, recorded audience gains in Pulse's November, 1960, radio survey . . . **WFLN**, Philadelphia, put together a full-color slide film for sales presentations . . . **WGTO**, Cypress Gardens, Fla., began a new series of programs rebroadcasting and interpreting actual material heard over Radio Moscow . . . **KTVU**, San Francisco-Oakland, chosen to televise the 11-game schedule of San Francisco Giant-L.A. Dodgers games played at L.A. during this year . . . **WTGN**, Minneapolis-St. Paul, drew 1,206 replies from listeners during a Business Incentives test offering 50 trading stamps for sending in one, after two announcements.



**Happy birthday:** **WGBL**, Scranton-Wilkes Barre, Pa., celebrated 36 anniversary, 12 January.



**Off-beat programing:** **WDOK**, Cleveland, aired a special documentary review of the various existing Sherlock Holmes organizations around the world. Going along with the premise (the organization's) that Holmes really existed, the program air-time, 6 January, commemorated the slenth's birthday.



**PEOPLE ON THE MOVE:** **Monroe Falitz** from sales manager, WNBC, New York City, to sales manager, WMCA, that city . . . **Bob Crone** from sales staff, National Life of Vermont, and **Dick Jablonski** from WCPO, Cincinnati, to sales staff, WSAI, Cincinnati . . . **Robert C. Fehlman** from manager, WHBC, Canton, Ohio, to manager, WPDQ, Jacksonville, Fla. . . . **Mercer L. King** from manager, WJRD, Tuscaloosa, Ala., to manager, WARD, Johnstown, Pa. . . . **Danny S. Jacobson**, from sales supervisor, WJZ-TV,

Baltimore, Md., to general manager, KOTN, Pine Bluff, Ark. . . . **Robert E. Sharon** from v.p. and general manager, KDEO, San Diego, to sales manager, KFWB, Hollywood . . . **Stephen Kirschenbaum** from sales promotion supervisor, NBC Radio Spot Sales, to sales promotion manager, WNBC, New York City . . . **John Mavasieh** from account executive, WFRV-TV, Green Bay, Wis., to sales manager, WDUZ, that city . . . **Ken Sorensen** from sales manager, WDUZ, Green Bay, Wis., to manager, KHAK, Cedar Rapids, Iowa . . . **W. B. Steis**, general manager, WJER, Dover, Ohio, WAND, and WCNO, both Canton, Ohio, to general manager, and **Robert G. Clarke**, from account executive to sales manager, WKJF-FM, Pittsburgh, Pa.



**Retiring:** **James E. Edwards, Sr.**, president, Prairie Farmer station, WLS, Chicago.



**Station acquisition:** **WORD**, Spartanburg, S. C., bought by Henderson Belk, Charlotte, N. C. from WMRC, Incorporated, the parent company. Sale brokered by Blackburn & Company, Atlanta.



**Kudos:** **KABC**, L.A., cited as "the most improved station" and one of the "most progressive stations" in the L.A. area, by Los Angeles Times columnist, Don Page.

## NETWORKS

The monthly margin of increase in total tv network gross time sales slid off somewhat in October: the edge, which had been running 9-10%, went down to 7.2%.

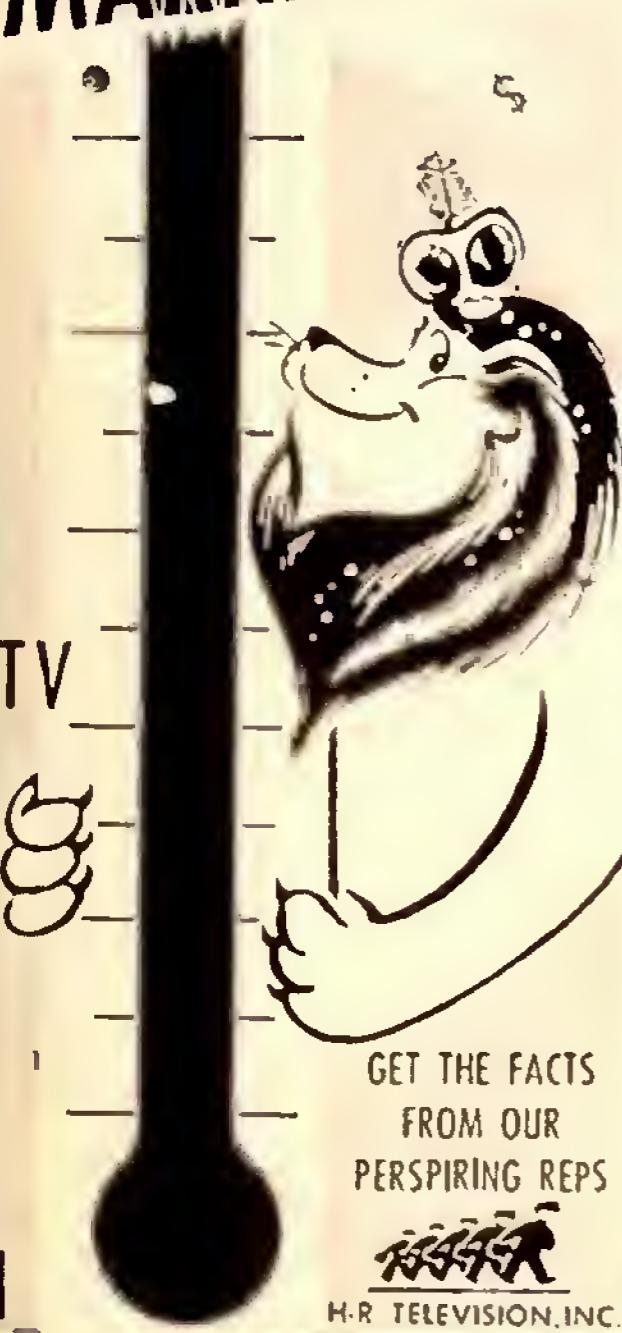
October 1960's billings for the three networks: \$63,264,000. The individual billings—also out of TvB/LNA-BAR: ABC TV, \$15,200,940, up 21.2%; CBS TV, \$22,973,089, down 2.7%; NBC TV, \$25,090,051, up 9.6%. Total January-October billings for all networks: \$557,618,526, up 9.3%.



**Net tv sales:** ABC TV: Mennen (Grey) participation in *Adventures*

Remarkable  
ROCKFORD  
BELONGS IN YOUR  
MARKET MIX

STIR  
UP  
SALES  
BUY  
WREX-TV  
THE  
HOT  
BUY  
EVERY  
MONTH



**WREX-TV**  
CHANNEL 13 ROCKFORD  
 J. M. BAISCH  
Vice Pres. & Gen. Mgr. 

NEWS  
will have a  
**NEW DIMENSION**  
soon in  
**SPONSOR**



**WATCH FOR IT!**

in *Paradise*, *Cheyenne*, and *Roaring 20's* . . . Simoniz (Dancer-Fitzgerald-Sample), in *The Law & Mr. Jones*, *The Islanders*, *Roaring 20's*, and Walt Disney . . . Union Carbide (Esty) in *Adventures in Paradise*, *Cheyenne*, and *Naked City* . . . NBC-TV: Block Drug (SSC&B) co-sponsorship of *The Tall Man* . . . P&G, Jack Paar Special, NBC-TV, 31 January.

**Net radio sales:** ABC: Oldsmobile (D. P. Brother) sponsorship of *Bing Crosby Golf Tournament*, 22 January.

**Net programming notes:** CBS TV to debut new hour-long frontier series, *Gunslinger*, 9 February. Sponsor: Reynolds Tobacco (Esty) . . . ABC TV's *Beat the Clock* replaced by *Number Please* . . . Mutual Radio setting aside some seven daytime programming hours for its on-the-scene coverage of the inauguration, 20 January.

**Retiring:** CBS Radio staffers, L. S. (Zae) Becker, v.p. in charge of business affairs, and William H. Ensign, account executive in the network sales department.

### REPRESENTATIVES

Rates for national radio spot went up slightly in 1960 according to Katz' latest Spot Radio Budget Estimator.

For the 150 markets listed, daytime rates were 4% higher than 1959, while nighttime rates showed a fraction increase of 0.2% over the year before.

Katz's Estimator also gives a breakdown cost of 12 one-minute announcements per week in the 150 markets listed, for three time brackets: early morning, late afternoon (traffic time), and daytime (other than traffic time). The rates used are from SRDS Spot Radio Rates, November, 1960, issue.

The Estimator includes also a formula for estimating the cost of 12 or 24 announcements per week, for schedules of 1, 6, 13, 39 and 52 weeks.

Young-TV, within the past two weeks, has put together four sta-

tion-market presentations for its stations.

Researched and published under the direction of v.p. Frank G. Boehm, the brochures point up audience and measurement figures; cost efficiency charts, depth analyses of regional buying and living habits as well as county-by-county breakdowns of retail sales and buying income.

The stations involved: WTVG, Chattanooga, Tenn.; KHEM-TV, Eureka, Calif.; KBES-TV, Medford, Ore.; KOTL, Klamath Falls, Ore.; KIMA-TV, Yakima, Wash.; KEPR-TV, Pasco, Wash.; KLEW-TV, Lewiston, Idaho; KBAS-TV, Ephrata, Wash.; WTVM, Columbus, Ga.

**Rep appointments:** WONE, Dayton, Ohio, to H-R . . . KITO, San Bernardino, Calif., to Torbet, Allen & Crane, for western representation; and to Venard, Rinton & McConnell, for eastern.

**PEOPLE ON THE MOVE:** Frank L. Boyle from manager, Detroit office, to New York City staff, Robert E. Eastman . . . Richard J. Hayes from Petry television sales department, to account executive, Blair Television, New York City . . . Howard Rothenberg to eastern sales manager, Everett-McKinney . . . John E. Erickson from Peters, Griffin & Woodward, to manager, Chicago office, Spot Time Sales . . . Edward G. O'Berst, returns as account exec. to CBS Radio Spot Sales in New York . . . Jerrold M. Marshall, to assistant manager, Boston office, New England Spot Sales, Inc.

**Peters, Griffin & Woodward** promotions: Charles R. Kinney, from sales manager, New York City, to administrative assistant and assistant v.p. . . . William G. Walters, from account executive to sales manager, New York office . . . W. Donald Roberts from account executive, Chicago, to sales manager, Chicago, and midwest territory.

### FILM

CBS Films was generating new optimism for 1961 as it took a look back at its accomplishments for the year just ended.

Three of its highlights for 1960 were these:

- A 30 percent increase in international sales over 1959.
- A network sale, *Angel*, to General Foods and S. C. Johnson, on CBS-TV.
- Terrytoons' 18 percent increase over 1959—expected to grow 56 percent more in 1961.

**Sales:** Seven Arts Associated package of 40 post-1950 Warner Bros. features to WOR-TV, New York, for \$1 million . . . MCA's Paramount features to WMAZ-TV, Macon; WDBO-TV, Orlando; KSLA-TV, Shreveport; WREC-TV, Memphis; WREX-TV, Rockford; WNBF-TV, Binghamton, and KGNC-TV, Amarillo . . . Screen Gems' *Tightrope* to a total of 95 markets . . . Ziv-U.A.'s *Sea Hunt* sold in its fourth year in 121 markets; latest sales are Bunker Hill Foods (Cargill-Wilson & Acree) on WRAL-TV, Raleigh and WJHL-TV, Johnstown City; Tower Federal Savings (Lincoln J. Carter) on WSBT-TV, South Bend; Kirkman and Koury Real Estate and R. J. Reynolds on WFMY-TV, Greensboro; and to stations KHED-TV, Midland; WPRO-TV, Providence; WISN-TV, Milwaukee; KTSM-TV, El Paso, and WDAM-TV, Hattiesburg . . . Studebaker-Lark's *Mister Ed* on WXYZ-TV, Detroit.

**Programs & producers:** Ed Palmer will package 195 five-minute episodes of a bowling series . . . Dynamic Films to syndicate Danziger Productions' *The Cheaters*.

**Commercials:** Members of the Tv Commercials Council for the Second American Tv Commercials Festival to include these advisors: John P. Cunningham (C&W), Barton A. Cummings (Compton), Bryan Hanston (FRC&H), Charles Feldman (Y&R), Margot Sherman (McC-E), J. E. Burke (Johnson & Johnson), Richard E. Dulie (Lever), James S. Fish (General Mills), E. P. Genock (Eastman Kodak), M. M. Masterpool (GE), Jack W. Minor (Plymouth-Valiant), Ralph P. Olmstead (Kellogg), Julius Rudominer (Rayco), Harry F. Schroeter (National Biscuit), Doug-

las L. Smith (S. C. Johnson), Alfred Whittaker (Bristol-Myers), and R. W. Young Jr. (Colgate-Palmolive); in addition, judges to include Ben Aleck (Grey), Arthur Bellaire (BBDO), Herman Bischoff (L&N), Dave Boffey (McC-E), Jay E. Bottomley (LaRoche), Alexander E. Cantwell (BBDO), Joseph R. Daly (DDB), Lincoln Diamant (D&C), Lawrence E. DuPont (Tracy-Locke), Mark A. Forrette (JWT), S. J. Fralick (FRC&H), Hanno Fuchs (Y&R), Pierre R. Garai (OBM), Patricia H. Grossman (McC-E), William R. Gibbs (JWT), Bernard Haber (BBDO), Rollo W. Hunter (EWR&R), Kensinger Jones (C-E), Lawrence LaBelle (Knox-Reeves), William LaCava (C&W), William J. Lewis (Maxon), Mark Lawrence (MJ&A), David B. McCall (OBM), Suzanne B. Malkus (N. W. Ayer), James Manilla (McC-E), Robert S. Marker (MJ&A), Arthur C. Mayer (H&G), Gordon Minter (Burnett), Newt Mitzman (OBM), Roger Pryor (FC&B), Phyllis Robinson (DDB), Marshall G. Rothen (K&E), Alvin N. Sarasohn (K&E), Jack Sidebotham (Y&R), K. C. T. Snyder (NL&B), Bruce Standerman (Meldrum & Fewsmith), Stanley Tammehann (K&E), Alan M. Ward (BBDO), Gordon Webber (B&B), Hooper White (Burnett), Donald Widlund (JWT), Sammel C. Zurich (N. W. Ayer), Larry H. Israel (TVAR), Beatrice Adams (Television Magazine), W. Richard Brinner (Printer's Ink), Harry Wayne McMahan (Advertising Age), John E. McMillin (SPONSOR), and Merrill Panitt (Tv Guide) . . . John P. Atherton to Wilber Streich Productions as v.p. musical director . . . Lonis Mucciolo appointed executive v.p. of production for ARTS . . . The Harwald Company of Evanston announces new features on its Model "U" Inspect-O-Film equipment.

**PEOPLE ON THE MOVE:** Russell Karp elected secretary of Screen Gems; two lawyer-negotiators added to his contract negotiations department: Seymour Horowitz and Michael Frankfurt . . . Richard Hammer promoted to New York City sales manager for Ziv-U.A.

## PUBLIC SERVICE

**Public service in action:** KLZ, Denver, in its report for 1960, stressed public service and news programs . . . WOOD-TV, Grand Rapids, Mich., began its second semester of its public affairs program, *Ten O'Clock Scholar* . . . KABC, Radio, L.A., selected for its January public service project, *Blind Men of Vision, Inc.* . . . WKY-TV, Oklahoma City, for the sixth consecutive session of the Oklahoma legislature, televised the opening legislative session and the Governor's address . . . Radio and tv station execs of Pennsylvania will get together at regional meetings this week, to hear the story of the 1961 Radio Free Europe fund . . .

**Kudos:** WTIP, Charleston, W. Va., recipient of certificate of merit from Cooper Tire & Rubber Co., Findlay, Ohio, for "outstanding public service programming in support of a Cooper sponsored vehicle safety-check program."

### Public service ideas at work:

- WDZ, Decatur, Ill., inaugurated a public service award program to pay tribute to men in the city's police, fire, street and water departments. The *WDZ Superior Service Award* will be presented to a deserving city departments person once each month for "outstanding service and devotion to his work, above and beyond the call of duty." The final choice in candidates recommended for the honor by department heads, will be made by the WDZ news staff. The award: a \$25 U.S. Savings Bond, and a certificate of commendation.

**Public service programming:** Westinghouse Broadcasting debuts its new 13 half-hour tv religious series, *Face of the World*, over KYW-TV, Cleveland; KDKA-TV, Pittsburgh; WBZ-TV, Boston; KPIX, San Francisco; WJZ-TV, Baltimore, Md., and WNEW-TV, New York City, this month. The series was produced by WBC in cooperation with the Jesuit Missions, National Information Center . . . WOWO, Fort Wayne, Indiana, began a series of 15-minute programs, *Scoreboard of American Science*, featuring leading scientists and educators. The series was produced by the Edison Foundation.

# Tv and radio NEWSMAKERS



**Irv Lichenstein**, a 15-year broadcasting veteran, has joined Mutual Radio as director of advertising, sales development, and promotion, a newly created post. He comes to MBS from National Telefilm where, for the past three years, he had been general manager of its Newark, N.J. radio station, WANTA, and director of promotion and merchandising for the parent company. Previously, he was director of promotion and exploitation for ABC Radio. He is the recipient of a number of awards, eight from RAB.

**Harry Trenner** has been appointed director of western sales development for RKO General. In his new post, he will be headquartered in L.A. and will be responsible for the West Coast sales development for all the RKO stations. Trenner, who entered the broadcasting field in 1939, was, most recently, an independent broadcaster with a proprietorship interest in WFEC, Miami, WRVM, Rochester, N.Y., and WBRY, Buffalo, N.Y. Previously, he was v.p. in charge of sales for Mutual Broadcasting System.



**Keith G. Dare** has been appointed sales manager for WNBF-TV, Triangle's Binghamton, New York, station. Dare comes to WNBF-TV from WHCT, Hartford, Conn., where he had served in a similar capacity. WHCT has been sold to RKO General Teleradio for use in pay tv experiments. Prior to his affiliation with the Hartford station, Dare was an account executive for the NTA Film Network, ABC Radio, Katz, and Headley-Reed. He served with the Armed Forces during World War II.

**Fred L. Bernstein** has been named vice president and director of station relations for Radio-TV Representatives, Inc. His appointment triggers a large expansion program for the rep firm. Bernstein, who brings to his new post some 14 years in radio and tv experience, both from the local station management level to the national spot field, was most recently associated with International Good Music and The Heritage Stations. Earlier, he was an executive v.p. and gen. mgr. of Gordon Bdestg.



## POPEYE and BRAKEMAN BILL

WWL-TV's big new afternoon show scores with the kids!

Brakeman Bill runs the best known railroad in these parts, a model train that's the envy of every child's eye. Big entertainment package includes Popeye & Bugs Bunny cartoons. The kids find their favorite shows on WWL-TV!

*Represented nationally by Katz*

# WWL-TV

NEW ORLEANS



## INTRODUCING THE NEW DRYDEN-EAST HOTEL

39th St., East of Lexington Ave.

NEW YORK

Salon-size rooms • Terraces • New appointments, newly decorated • New 21" color TV • FM radio • New controlled air conditioning • New extension phones in bathroom • New private cocktail bar • Choice East Side, midtown area • A new concept of service. Prompt, pleasant, unobtrusive.

Single \$15 to \$22 Suites to \$60  
Special rates by the month or lease

Robert Sarason, General Manager

ORegon 9-3900  
Teletype NY-1-4295

## The seller's viewpoint

*About two-thirds of all television programing is roughly classified as daytime. It accounts for less than half of all tv revenues, but can be the difference between profit and loss for stations or networks, states Edward Bleier, ABC v.p. in charge of tv daytime sales. Outlining the ways daytime tv is and can be used, Bleier further points out that "daytime tv's selling force is frequently greater than other media that produce cost-per-1,000 homes of three dollars or five dollars or seven dollars. There are countless success stories of direct sales increased in the drug, soap, toiletries, and food fields."*



### **Are you underestimating the power of daytime tv?**

**H**ow can you buy what you don't see? Almost every form of national advertising has concrete meaning to its buyers, clients, their personnel, account executives, media buyers, et al. You see your own evening television shows, your own evening spots, read your ads in newspapers or see them in magazines, hear them on radio or—at worse—take home page proofs surrounded by oceans of white space that make a print ad look even better.

The lone exception to personal "feel" of advertising is daytime television. Obviously, those who buy advertising work during the hours when daytime is performing.

It is now a common fact that the "buyers' market" in daytime television has forced prices into a range where cost-per-1,000 homes are obtainable in the vicinity of only \$1.25. Yet, daytime tv's selling force is frequently greater than other media that produce cost-per-1,000 homes of three dollars or five dollars or seven dollars (many women's magazines). Nevertheless, daytime tv performs extraordinarily well. There are countless success stories of direct sales increased in the drug, soap, toiletries, and food fields.

But because all but the most sophisticated buyers have no direct "feel" for daytime, there are altogether too few clients who give it the prime consideration it earns. Examine the most sophisticated advertisers of household products and you will find universally heavy users of the medium.

How is it used? Well, daytime falls into several rough categories:

A. Women's daytime On the network, these are the soap operas, audience participation shows, comedies and reruns of nighttime film shows. This is the bread and butter of daytime programming and of daytime advertising. It is, of course, supplemented by local stations with their own reruns of syndicated shows and local feature films or service programs.

The one thing all have in common is that the low rates and high effectiveness of these programs produce remarkable sales results for advertisers.

B. Children's daytime—There are several categories: network pre-school shows, such as *Captain Kangaroo* and *Pip The Piper*, older-appeal children's programing, such as *Rin Tin Tin*, *The Paul Winchell Show*, *Sky King*, et al. Locally, stations do a very fine job with stripped plays of *Popeye* or *Little Rascals* or syndicated runs of such programing hits as *Huckleberry Hound*.

In every case, a children's audience is a responsive audience. The rates are low. Frequently, cartoon characters or live personalities add strong personal selling and merchandising to these high audience-appeal programs. Several whole industries have been revolutionized by children's daytime television, like the toy business, the specialty cake business, etc. Children's daytime tv also works—but who but kids (who buy or make their mothers buy) see it?

C. Teenage daytime—Dick Clark, his contemporaries and imitators are properly called the "Pied Pipers of Television." Their audience appeal is good (and not only with teenagers, but with post-teenage housewives as well). This buying-conscious, dollar, and active audience also responds in direct ratio to television advertising. But, again, does the actual buyer of advertising ever see and "feel" these programs? No—unless he's a sponsor of one of them, and then he certainly feels it in the market place.

D. There are other uses of daytime tv, of course. Week-end sports—but these are known and watched by sponsors.

The broadcaster's—and his seller's—problem then is simply to educate the buyer on the advantages of what he is missing. Toward that end, all branches of tv selling have expanded their activities and produced fruitful results so far. It is most rewarding to see new client after new client get sales results from programs he has probably never seen.

And, once sold, clients stay on television's daytime.

# HITCH YOUR SELLING TO AIR MEDIA BASICS AND WATCH YOUR SPOT ZOOM

**1960 AIR MEDIA BASICS . . . . . \$2.00**

## REPRINTS

**TIMEBUYING BASICS**

*1 to 10*      *40 cents each*  
*10 to 50*      *30 cents each*  
*50 to 100*      *25 cents each*  
*100 to 500*      *20 cents each*  
*500 or more*      *15 cents each*

**TELEVISION BASICS**

**RADIO BASICS, FM BASICS**

*To Readers' Service, SPONSOR, 40 E. 49th Street, N. Y. 17*  
*Please send me the following:*

- '60 AIR MEDIA BASICS ISSUE**  
 **TIMEBUYING BASICS**  
 **TELEVISION BASICS**  
 **RADIO BASICS, FM BASICS**

**NAME**  
**FIRM**  
**ADDRESS**

**MEDIA BASICS**  
**MEDIA BASICS 1960 AIR MEDIA BASICS**

**1960 AIR MEDIA BASICS 1960 AIR MEDIA BASICS**

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**1960 AIR MEDIA BASICS**

# SPONSOR SPEAKS

## First round to Landis?

The news that president-elect John F. Kennedy had named Newton K. Minow to the vital post of chairman of the Federal Communications Commission came as a shock and surprise to many in the broadcasting industry.

Minow, a Chicago lawyer and former administrative assistant to Adlai E. Stevenson, is 34 years old and almost wholly unknown in radio-tv circles.

Until the Kennedy announcement many broadcasters had believed the job would go to FCC veteran Robert T. Bartley, a member of the commission since 1952.

Most obvious inference to be drawn from the Minow appointment is that President-elect Kennedy is taking very seriously the proposals of advisor James M. Landis for a complete overhaul of the regulatory agencies.

While it is expected that some phases of the Landis report are going to face stiff opposition in Congress, there seems little doubt that the first round of the struggle has gone to the ex-Harvard Law School dean.

Question: Will Minow follow Landis in thinking that the networks "exercise too much influence on the FCC?"

## Tune in our competitor

Our hat is off to Willard Walbridge, general manager, KTRK-TV, Houston. Few men would have made the gesture which he made recently.

Noting that a competitive Houston station (KPRC-TV) was carrying the 90-minute *Victory at Sea* documentary, Walbridge ran announcements urging his audience to tune in the program, rather than the *Untouchables* which KTRK-TV had on the air opposite it.

Walbridge said he considered it a service to listeners to call their attention to a program of such "transcending importance . . . a genuine work of art."

We agree with this analysis. *Victory* was a wonderful documentary. But a solid round of applause is due Willard Walbridge, too, for having the courage and honesty to promote a competitor's show.

## 10-SECOND SPOTS

**Hi Ho Buick, away . . .** A copywriter we know was driving up the Connecticut Turnpike to deliver a Lone Ranger outfit to his nephew's 10th birthday party when a state trooper stopped him for speeding. When the cop asked, "Now, what could possibly be the hurry?" our hero got a laugh—and a ticket—when he reached back into his radio-tv memory, slapped a silver bullet on the window ledge and said, "This . . . may help . . . to explain!"

**Gettum' up, Jag:** Tv comedy writer-performer Jack Douglas, author of "My Brother Was an Only Child" and "Never Trust a Naked Bus Driver," found himself going the wrong way on a one way street in N. Y. recently. According to Leonard Lyons, a policeman also found Jack and screamed, "Waddsamatter, bud, you blind or something? Didn't you see the arrows?" "Arrows," screamed back Jack. "I didn't even see the Indians!"

**Inside stuff:** Ernie Kovacs, on *Take a Good Look*, had this old hag who resembled Ernie Kovacs tell a Christmas story (a la Chas. Addams) of Santa trying to round up his reindeer. The jolly old Spirit was quoted as saying, "Now, let's see, there's Dasher and Blitzen and Rudolph and Erwin Wasey, Ruthrauff and Ryan. . . ."

**Toothsome tale:** This one was coined by Mort Goldberg, a CBS Radio engineer—"The Girl with the Gleam in Her Eye . . . somebody bumped into her while she was brushing her teeth."

**The broad view:** "I've been down, out, and ready to quit this business a dozen times." *Checkmate* star Anthony George told *TV Guide*. "And every single time, some woman has come along, taken an interest in me and given me a real break." *What business are you in, anyway?*

**Republicans?** This release came in from KTTV, Los Angeles: "Pre-inauguration special of KTTV will feature the filmed half-hour *Kennedy Story*, which presents some little-known background of President-elect Kennedy. Special telecast pre-empts regular programming one-time only—January 3." *Won't there even be a repeat January 3, 1965?*



**VITAL BUY/6TH CITY/KTRK-TV**

**HOUSTON**

# WTVR IS FIRST IN RICHMOND, VA.

# 43%\*

\*Source: ARB Nov. 1960

## AVERAGE SHARE OF AUDIENCE SIGN ON TO SIGN OFF

In just 6 months time after affiliating with CBS-TV,  
**WTVR again leads in Richmond both day and night.**

- WTVR audience is NOW greater than Station "B" by 44.3%
- WTVR audience is NOW greater than Station "C" by 58.6% and
- WTVR delivers 45.7% more homes than Station "B"
- WTVR delivers 63.7% more homes than Station "C"

*Now!* More than ever before, your best buy in RICHMOND



The South's First TV Station

# WTVR

RICHMOND, VIRGINIA

Represented by Blair Television Associates

CHANNEL  
**6**